

ARCHEOLOGY AT HARMONY HALL:  
EXPLORING THE  
LATE SEVENTEENTH-CENTURY  
FRONTIER OF MARYLAND



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AND  
STEPHEN R. POTTER

with contributions by

Deborah A. Hull-Walski  
Henry M. Miller  
John W. Ravenhorst  
Martin H. Simon

1993

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## ABSTRACT

In late summer of 1985, archeologists and volunteers with the National Park Service began compliance excavations at Harmony Hall, an eighteenth-century Georgian manor house situated on sixty-three acres of Potomac River frontage in Prince Georges County, Maryland. The purpose of these excavations was to provide clearance for proposed rehabilitation and utility upgrades to the house and grounds prior to construction. As the project progressed, it became clear that this National Register property warranted further detailed investigations as feature after feature was encountered. The most important discovery was the unearthing of evidence indicating a late seventeenth-century occupation of the site. The findings from the archeological excavations at Harmony Hall add to the body of knowledge about life along the seventeenth-century western frontier of Maryland.

## FRONTISPIECE



***REGIONAL ARCHEOLOGY PROGRAM VOLUNTEERS AND STAFF AT  
HARMONY HALL. (Photo by Stephen R. Potter)***



## ACKNOWLEDGMENTS

During the course of any task as labor-intensive and detailed as the preparation of this report, there are countless numbers of individuals who lend a hand along the way. With the completion of this endeavor, the time has come to offer thanks to those who rendered assistance during the years that have passed while this project was being completed. As the time has grown long, the authors realize that there may be individuals who have contributed greatly to the cause, only to be unjustly forgotten as the finishing touches are finally being applied. Please realize that not being specifically mentioned here is certainly not a slight against your contributions, it is simply an artifact of the authors faulty memories.

First and foremost, we need to thank the "long-suffering" and ever-patient Dr. Stephen R. Potter, Regional Archeologist for the National Park Service - National Capital Region. In addition to contributing to this report, Stephen supported this endeavor in many ways. Dr. Marilyn Nickels, former Park Historian for National Capital Parks-East, is also an author and provided tons of documentary research that has helped to "flesh-out" the history of the Harmony Hall property. Mr. Burnice Kearney, former Superintendent of National Capital Parks-East, and his staff, especially the maintenance personnel, saw that many logistical needs were met during the course of the project.

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Our professional colleagues from many different agencies and organizations need to be given a heart-felt thanks for taking time from their busy schedules so that we might bend their ears to discuss artifacts, theories, and the like. These individuals include Dr. Henry Miller and Silas Hurry, Director of Research and Archeology Laboratory Director, respectively, at Historic St. Mary's City. Dennis Pogue, Chief Archeologist for the Mount Vernon Ladies' Association, and Dr. Julia King, Southern Maryland Regional Archeologist, also provided input.

The lessees of the Harmony Hall property under the Historic Leasing Program, Frank Calhoun and Carlton Huhn, endured the excavations and many hours of archeologists and volunteers traversing the property, and cheerfully provided countless glasses of iced-tea during those intolerably hot and humid dog-days of July and August.

An enormous thanks needs to be offered to the many Regional Archeology Program volunteers who graciously donated their time and services. Special volunteers include Malcolm "Rich" Richardson, Bill Lindquist, John Imlay, Martha Williams, Hal Bonnette, Jackie Volmer, Joe Sokolosky, Becky Virta, Lynne Butler, Mark Warner, Ben Ford, Mara Greengrass, Kurt Jordan, Marian Creveling and Martin Simon. Without the assistance of these and the rest of the volunteers, much of the work accomplished at Harmony Hall and in the laboratory would not have been possible.

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Robert C. Sonderman

Matthew R. Virta



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**INTRODUCTION**

**THE CULTURAL RESOURCE**

**MANAGEMENT PROJECT**

**by**

**Robert C. Sonderman**

**and**

**Matthew R. Virta**





## **NATURE AND SCOPE OF WORK**

In the fall of 1985, the Regional Archeological Program (RAP) of the National Park Service-National Capital Region (NPS-NCR) began archeological excavations at the site of Harmony Hall, an extant eighteenth-century Georgian manor house (fig. A-1) in Prince Georges County, Maryland (fig. A-2). Harmony Hall, a National Register property comprised of the manor house and sixty-six acres of surrounding grounds along the Potomac River (fig. A-3), is owned by the National Park Service and administered by National Capital Parks-East, a Park sub-unit of the National Capital Region. Harmony Hall was leased in 1985 to a private firm under the provisions of the Historic Leasing Program, a program designed to lease historic properties not open for public interpretation to preservation-minded individuals or entrepreneurs. As a result of this leasing agreement, new construction and utilities installation were planned by the lessees to improve and rehabilitate the property.

The proposed renovations at Harmony Hall necessitated the undertaking of archeological investigations in order to fulfill compliance obligations under Section 106 of the 1966 National Historic Preservation Act, as amended. From 1985 to 1987, archeological surveys and excavations were conducted by RAP archeologists and volunteers to ensure that the new construction and utilities installation would not destroy any significant cultural resources. The archeological excavations resulted in the discovery of many significant features, the most noteworthy of which provides evidence of a late seventeenth- to early eighteenth-century occupation of the site, prior to the construction of the Harmony Hall manor house. This is the period of time on which the present report will concentrate.

## **PROJECT SETTING**

The National Park Service currently administers the sixty-six acre Harmony Hall tract, part of an original 500-acre tract named Battersea, surveyed and recorded for Humphrey Haggett in 1662. By the time the patent was granted six years later, the owner was Richard Fowke, who had married Haggett's widow. In 1688, Fowke divided the property in half, selling one portion to Philip Mason and the other to Richard Iles. The tract sold to Mason contained the land upon which Harmony Hall now stands (Chapter 1).

Shortly after acquiring the property, Philip Mason sold it to Thomas Lewis in 1692. Four years later, Lewis willed 100 acres to his son Richard. This 100-acre tract included the house in which Richard's mother was living, and also incorporated the future site of Harmony Hall. In 1709, Richard Lewis sold the 100-acres of land containing his parent's home to a carpenter named William Tyler. With Tyler's death in 1721, his "dwelling plantation called Battersea" was willed to his wife Elizabeth, and upon her death to his son William. Following a succession of owners, none of whom appeared to have lived on the property, Enoch Magruder purchased the tract in 1769 (see Chapter 1). For reasons which will become apparent later, data from the archeological excavations and the historical documentation suggest that the extant Georgian-style brick manor house known as Harmony Hall may have been built before the elder William Tyler's death in 1721 (Potter and Sonderman 1989) or sometime during the Magruder ownership (see Chapter 1).

The original Battersea property, including the Harmony Hall tract, was further subdivided and passed on to many different owners in the intervening years. Eventually, the NPS acquired the present Harmony Hall tract in 1963 as part of a right-of-way for a proposed, but never-constructed, George Washington Memorial Parkway on the Maryland side of the Potomac River.

The last private owner of the property, Charles W. Collins, a prominent Washington insider in the 1930s and 40s, altered the landscape significantly during his occupancy. Historic photographs indicate that a great deal of grading and filling was undertaken throughout much of the property. Collins' personal papers (now at the University of Maryland) record the destruction and removal of buildings from the grounds. In addition, Collins also constructed numerous outbuildings; reportedly to remind him of the plantations of his native Alabama (see Chapter 1). Finally, Collins had a 250-foot long, stone-lined ha-ha (a dry moat-like sunken fence) constructed by local laborers, keeping many in the community employed during the Great Depression (Collins papers). Collins died in 1964 and left the estate to his wife who remained on the property under a life tenancy arrangement with the Park Service until her death in 1980.

Only two buildings from the pre-Collins occupation of the property remain standing today, a probable early eighteenth-century, brick-and-frame structure known locally as Want Water and the existing brick, Georgian-style, central hall I-house known as Harmony Hall from which the entire site received its name. Want Water is a ruin while Harmony Hall is currently occupied as a dwelling by tenants under the auspices of the Historic Leasing Program.

It was in this setting that, beginning in the fall of 1985 and continuing intermittently until the summer of 1987, archeological excavations were conducted on the portions of the Harmony Hall property slated for future construction and installation of utility

lines. Forty-nine 5-by-5 foot square units (fig. A-4) were eventually excavated during the field work, as the compliance-oriented archeological investigations at Harmony Hall developed into a more research-oriented project.

The project evolved with the uncovering of a previously unknown seventeenth-century component in the form of a borrow pit associated with an earthfast structure, as well as with the discovery of numerous other archeological features. These features included an early-to-mid eighteenth-century trash pit located on the northwest river-side lawn of Harmony Hall; an early eighteenth-century trash pit on east side of the manor house; the remains of a brick clamp most likely used during the construction of the brick manor house; and the remnants of a builder's trench for a possible brick and frame kitchen dependency located at the south end of Harmony Hall.

The most noteworthy feature, the seventeenth-century borrow pit, is related to the probable remains of an earthfast house. This feature was discovered during test excavations a few feet east of the brick manor house. A total of twenty contiguous 5-by-5 foot square units were excavated in order to uncover as much as possible of the feature.

The following chapters will discuss the history of the Harmony Hall tract, the excavation methods and strategies, the unit summaries and stratigraphic sequences, the interpretation of the archeological remains, and the site's place in the expanding Maryland frontier.





**CHAPTER 1**

**HARMONY HALL,  
THE HISTORICAL PERSPECTIVE**

**by**

**Marilyn W. Nickels, Ph. D.**



## HARMONY HALL (BATTERSEA)

The documentary record produced by the English immigrants to the American colonies, and by their descendants, is rich in material about the land which we now call Harmony Hall. Unfortunately, like most records of the seventeenth and eighteenth centuries in Maryland, it contains more information about land ownership than occupation and use. The record is not clear regarding the single most asked question about the property: who built the extant brick dwelling and in what year? Indeed, the interface of the archeological and historical data raises more questions than it answers. Simply put, if the brick house was not built until the late eighteenth century, circa 1770's (Ridout 1992), then what explains the archeological discovery of brick fragments, possibly from the construction period of the house, in a soil layer just above artifacts from the late seventeenth to early eighteenth century, circa 1690-1720? What happened during the intervening forty to fifty years? The historical record does present a possible hiatus in occupation of the property from 1721 to 1769, but it is not clear whether the land was then without any dwelling, contained an older dwelling from the late seventeenth century or contained an empty, almost newly built brick structure now known as Harmony Hall. Reviewing the historical record will not answer these questions, but it may serve to explain why both archeologists and historians are still puzzled.

### ORIGINS

For a property such as Harmony Hall, situated as it is along a body of water known as Broad Creek, the history of human occupation clearly predates any historical record, European or otherwise. Indeed, archeologists are familiar with several studies of this site which confirm its use by American Indians long before Europeans saw it. For the period which has been preserved in documentary form, however, this site first appears separately in a patent survey in 1662, for 500 acres known as Battersea (Batterzee) (Patent Survey 6:226,1662; fig. A-5). The survey itself was conducted in February 1662 for Humphrey Haggett, but by the time the actual patent was issued in 1668, the owner is listed as Richard Fowke, the husband of Haggett's widow (Patent 12:138,1668). The beginning point of the survey is described as a bounded poke hickory tree at the mouth of a creek, known in the record subsequently as Clark, Clash or Slash Creek, on Broad Creek. The location at the mouth of a body of water aids in tracking this particular parcel through subsequent time periods. The Battersea property was sold twenty years later to Richard Iles and Phillip Mason (Deed P1:32,1688).

## OCCUPATION

Four years later, in 1692, Mason sold his half of the land (250 acres) to Thomas Lewis (Deed S:48,1692). The title makes clear that this half was the land on which the current manor house now stands. Lewis in turn willed 100 acres of Battersea to his son Richard, in 1696 (Will 7:150,1696). In so doing, he mentioned that this was land on which his wife, Richard's mother, then lived. This is the first indication of actual occupation of the site. It is also the final division of land on which the brick mansion now stands, until after that structure was built. As a result, it is fairly easy to trace the documentary record for the actual site of both the brick structure and the recent archeological project. Among other matters, it makes clear that, while there is a very long history of the Stonestreet family on the land originally patented as Battersea, there is no evidence that any Stonestreet ever owned or occupied Harmony Hall. Their holdings were to the north and west of the present Harmony Hall tract (Deed D:79,1709).

At the same time, the early division of Battersea and the frequent land transfers involving the original 500 acres caused the Stonestreets to request at least two resurveys of the entire property. One of these, taken in 1745, provides some insight into the earliest period of occupation, around 1685-95. John Lanham, described in his deposition for the resurvey as eighty-five years of age, swore that fifty or sixty years earlier, approximately 1685-1695, Thomas Lewis had a cornfield near the beginning point of the whole tract, that is, near the mouth of Clash Creek. Lanham and some others were weeding the corn and noticed that the poke hickory tree shaded the corn. Lanham advised Lewis to cut the tree down. But another man, George Athey, advised against it, because it was the "bounded tree of one Foulks (Fowke's) land . . ." (Deed BB1:327,1745). This would indicate, therefore, that for the period represented by the archeological evidence, there was at least some agricultural activity on the property by its third owner, Thomas Lewis.

As mentioned earlier, Thomas Lewis died in 1696-97 and the 100 acres which his wife lived on was willed to his son Richard (Will 7:150,1696). The inventory of Lewis' estate indicates a man in the middle income bracket for the period (Inventory 14:42,1697; fig. A-6). Animal bones unearthed at the site are consonant with the animals listed in the Lewis inventory. While the belongings clearly indicate a comfortable household, they are not inconsistent with the archeological evidence of the late seventeenth-century occupation uncovered at Harmony Hall. As early as 1697, however, Thomas' wife, Katherine, appears in the record as remarried, with the name, Katherine Lewis Watkins (Accounts 19:67-68,1697). In any event, Richard Lewis sold the Battersea property which he had inherited to William Tyler, in 1709 (Deed E:5,1709). Before doing so, Lewis was involved in the only bit of scandal uncovered about this property or at least one of its owners. In 1707, Richard Lewis' servant girl was accused of bearing a bastard child. She named Lewis as the father (Court C:162,1707).



William Tyler, who owned Battersea from 1709 until his death in 1721, was an interesting individual. He is listed as a carpenter in several documents, including his will. An unpublished history of St. John's Episcopal Church at Broad Creek (Allen 1870:13) also mentions that on February 18, 1713, a William Tyler agreed to put up seventeen pews in the new church. Since the church was located just north of Battersea, it would be a fair assumption that the William Tyler referred to was the owner of Battersea. It could also be safely assumed that he was prosperous enough to be able to donate a sizable number of his own products to the church. His will prepared in 1718 and executed in 1721 indicates that he owned at the time of his death not only Battersea but a mill and land, which he bequeathed to his daughter Mary and another plantation called Clarkson Purchase, which he left to his daughter Elizabeth. His "dwelling plantation" Battersea was left to his son William. All bequests were to take effect after the death of his wife, Elizabeth (Will 17:150,1721). The question, of course, is what house constituted the dwelling at Battersea, the present brick structure Harmony Hall or the earlier post-in-the-ground structure? The inventory of William Tyler's estate is extensive, indicating a life style of the comfortable middle class demonstrating Tyler may have had the means to construct a brick manor house (Inventory 7:150,1722; fig. A-7). However, the goods listed would not necessarily be inconsistent with those of a family living in a post-in-the-ground structure of the period.

There is a long tradition which dates the construction of the brick Harmony Hall building to 1723 (including an inaccurate metal sign affixed to the building!), tying Harmony Hall to the construction of the first brick church at St. John's, next door. According to the legend, Harmony Hall was built with bricks left over from the church construction. Nothing can be found anywhere in the written record, however, to substantiate this claim. What may be more likely is that the connection between Tyler's donation of pews to St. John's was transformed over time into a connection between the construction of the two brick buildings.

What the record does make clear, however, is if the present brick dwelling was not constructed by William Tyler before 1718 (when his will was prepared), then it probably was not built for another fifty or sixty years. This is due to the fact that the land passes through a series of owners that appear not to have lived on the property itself. One is hard pressed to imagine a dwelling of this size and substance being constructed to house a tenant farmer or even overseer. William Tyler's estate goes through a fairly lengthy period of execution, from at least 1722-1726. Near the end of this period, Elizabeth Tyler, the widow, married Henry Massey, also an executor with her of her late husband's will (Court N:98,1726). When Massey died in 1747, the personal property in his inventory was listed as associated with his plantation, Sugar Land. Elizabeth was listed as the administrator of the will (Inventory 35:120,213,1747). While it is conceivable that Henry and Elizabeth could have lived for a time on her plantation, Battersea, and even have built a house there, it is not likely. The property was to pass to her son William, which it did. In fact,



while the tax lists for this period are not complete, the only listing for the Upper Piscataway Hundred which appears relevant is an entry for "William Tyler and 3 slaves," in 1733 (Tax Assessment 11:116,1733). This could have meant that the son William Tyler has already inherited Battersea, due to his mother's remarriage, or it just as likely could refer to the elder William Tyler, since properties often remained in the name of deceased property owners until their widows disposed of them in some way.

In any event, the will of William Tyler the son, who predeceased his mother in 1755, is revealing. This Tyler, who was to inherit Battersea, was listed as "of Pomonkey" in Charles County, at the time of his death. His will does not mention Battersea at all (Will 29:370,1755). However, it does refer to the land on which his mother Elizabeth Massey is living, called Conveniency. When Elizabeth herself died in 1757, she also did not mention Battersea in her will (Will 30:243,1757). However, she did indicate that she was giving only one shilling to the children of her son William Tyler, because they had already had sufficient share of her estate. While no conclusion from these documents can be fool proof, it is safe to assume that neither Elizabeth Massey nor her son William were likely to have lived at Battersea long enough to have built the brick dwelling. If they did so, they soon abandoned the site for other locations, or dwelt at more than one plantation at a time. The subsequent history of the site does not bolster that conclusion.

Before continuing the story of the Tyler period, however, one important note should be made about a document uncovered in this research. While searching for relevant material related to Harmony Hall, references to the Stonestreet family were reviewed for the insight they might provide on the early years at Battersea. As mentioned above, two resurveys of the property requested by the Stonestreets contain hints as to the occupancy and use of the site in the late seventeenth and early eighteenth century. One other document proved revealing for an entirely different reason. It is a petition of Thomas Stonestreet to the county court in Prince George's in 1740, requesting payment for services. Stonestreet claimed that he was appointed constable in the November Court 1733 for the lower part of Piscataway Hundred (south of Harmony Hall) "to suppress the assembling Tumultuous meeting of Negroes and other Slaves. . . ." (Court Z:85,1740). One has to ask immediately, what happened? How many slaves were rebelling? Was the phrase "Negroes and other Slaves" referring to African-Americans who were both slave and free or to African-American slaves and white indentured servants and even American Indian slaves? What happened at or after the meeting? This author did not have time to pursue these questions, but they remain important ones. While the document uncovered is not directly related to the questions posed here about the Harmony Hall property, it stands as a clear example of how precious documents hidden deep in the historical record can bring whole new levels of insight to the actual life of African-American, American Indian, and European communities in frontier Maryland, or for that matter, elsewhere on the American frontier.

Returning to the story of the Tyler ownership of Battersea, one fact argues more clearly than any other that neither Elizabeth (Tyler) Massey nor her son built the brick dwelling there. This fact concerns the manner in which the property was finally sold. Regardless of the year in which William Tyler the son actually came into possession of the property from his mother, he appeared to have no active role in Battersea, since, as we have noted, he did not even mention it in his will. Rather, a curious set of documents from the year 1763 (after the deaths of both Elizabeth and William) refer to the sale of Battersea by John Tyler, William's son, to James Marshall. Indeed, the deed between Tyler and Marshall (Deed DD#2:337,1763) refers to an earlier sale (presumably confirmed by the present document) in 1761 to Marshall. The same deed also mentions, however, a suit in the Chancery Court, which is also separately documented (Judgment DD#4:18,489,1763), in which a John Rogers claims Battersea as an inheritance and sues James Marshall for return of the property. This dispute appears to have been ultimately settled in favor of James Marshall, although written proof was not found per se of this fact. Instead, a deed in 1769 shows Enoch Magruder, a merchant who is described as having a store (or stone) house nearby the Battersea property, purchasing Battersea from James Marshall. The deed refers to Marshall's earlier purchase of Battersea from John Tyler, who had inherited it.

All these events, therefore, present a picture of Battersea as a property inherited by Elizabeth Tyler Massey, passed on per her husband's will to her son William, if not immediately then perhaps after her remarriage, and then to her grandson by 1761. During the forty years when the widow and son owned the property, there seems little proof that either occupied the land sufficiently long to have constructed the present brick dwelling. Indeed, ample proof exists that each lived elsewhere during this period--the son, in fact, in the neighboring county. In any event, the grandson, John, inherited the property without even a mention of it in his father's will, perhaps because it had already been transferred to him by his grandmother or father. John Tyler's disputed title to the property, however, as reflected in the deed of sale to James Marshall and the court cases with John Rogers, do not prompt the conclusion that John Tyler himself built a substantial brick dwelling on the property. What all this research appears to show, therefore, is that the present building known as Harmony Hall was not built in the traditional year alleged, that is, 1723, nor probably at any time between 1721 (when William Tyler died) and 1769. It could have been constructed before or after this time span.

The next transfer of the property in 1769 from James Marshall to Enoch Magruder results in the longest period of stability in ownership of the property over its long history. Battersea remained in the Magruder family well into the nineteenth century. The actual occupation and use of the land by the family, however, remains at best elusive. Indeed, there is some clear evidence that the property, including the brick dwelling, was used as a rental house for a time. In any event, we have some evidence regarding Enoch Magruder which is helpful, although not conclusive.



Magruder is listed in the deed of sale for Battersea as a merchant. There is ample proof from court documents of the middle to late eighteenth century that Magruder was amassing land and other goods by taking local planters to court for nonpayment of debt. Some of this activity appears related to the fall in tobacco prices due to a glut on the market, and the subsequent inability of planters to meet their obligations (Hamilton Papers 1765).

Just prior to his purchase of Battersea, Enoch Magruder had purchased Want Water, which is immediately north of Battersea. A brick and frame dwelling by the same name stood for many years on this site. Now only the brick walls remain. The dwelling itself, which is in the National Register of Historic Places and currently managed with Harmony Hall by the National Park Service, has been variously listed with a construction date between 1690-1720. Once again, there is no clear documentary record for the construction date of the building. At later periods, Magruder's married daughter, Sarah Magruder Lyles, occupied Want Water, which she inherited from her father. The question here, then, is did Magruder build Want Water? Did he live there while managing Battersea? Or did he build the brick dwelling at Battersea (now known as Harmony Hall) and move from Want Water to Battersea after the latter's construction? All these issues are complicated by the fact that Magruder not only acquired several other parcels during this period, but that he is thought to have lived in, if not built, a dwelling at Mount Lubentia, elsewhere in Prince George's County, by about 1779.

The point has been made by some that Magruder was certainly wealthy enough in land holdings alone by the end of the eighteenth century to have built more than one dwelling for his own use, perhaps at Want Water, Battersea, and/or Mount Lubentia. All this could have been the case. However, all that can be done here is to piece together bits and pieces of information which shed light on the issue, but do not resolve it. Enoch Magruder, as has been said, owned land and apparently a dwelling, at Mount Lubentia, according to the work of Susan Pearl, Prince George's County historian, who researched that property (Pearl 1987:7). However, from 1771-1775, immediately after he secured the title to Battersea, Magruder rented his home at Mount Lubentia to the Reverend Jonathon Boucher, who used it for a school (Boucher 1925:74-75). Where was Magruder living at the time, therefore? Had he built the brick dwelling at Battersea? Was he living in the dwelling at Want Water? There are few clues from this period. The federal census of 1776, taken to ascertain the number and location of men capable of service in the Revolutionary army, lists Enoch Magruder among the names of those in Saint John's and Prince George's Parishes. This could place him at Battersea, Want Water or nearby, but more research would need to be done of the names before and after Magruder's, under an assumption that the census taker was moving from house to house. Magruder himself is listed as 53 years of age, with his wife Meek (54), son Dennis (18), daughters Elizabeth (24) and Eleanor (22) and another boy, Thomas Noble (14). Twenty-six African-Americans are listed by name as also members of the Magruder

household. In fact, in stark contrast to most of the other names listed in proximity to this family, the Magruder household takes up an entire page, a testament to their prosperity by this period (Federal Census 1776:8).

Two other documents from the period give some insight, but not much, into the issue of occupancy of Harmony Hall. Depositions were required in a court case involving two of Magruder's sons-in-law, Basil Burgess and Michael Lowe, in 1779-80. Basil Burgess, it appears, owed money to Enoch Magruder, which he proposed to pay off by selling a piece of property. Enoch Magruder then wanted to give the property to his other daughter and son-in-law, Ann and Michael Lowe. In any event, Basil Burgess remarked in his testimony that "sometime in the year 1763 being at the said Enoch Magruder's who then lived at Broad Creek . . . ." (Chancery Court 16:79,93,1786). This could possibly confirm that Magruder did then live at Want Water, since he did not yet own the Battersea property. It could also mean that by 1780 he had moved elsewhere, since the wording is "then lived at Broad Creek."

The notion that Magruder had moved away from Broad Creek by the late 1770's is further bolstered by his transfer of the Mount Lubentia property in Largo to his son Dennis in 1779. While Enoch Magruder had rented out the house to the Reverend Boucher from 1771-1775, he describes the property in 1779 as 900 acres "whereon my dwelling house now stands" (Deed CC#2:644,1779). Dennis was at the time of the transfer only 21 years old. Did his parents continue to live at Mount Lubentia, at least until his father's death in 1786, or even his mother's death in 1795? (The only fact which may be instructive here is that Dennis Magruder had only begun to construct the present Mount Lubentia by the time of the federal direct tax in 1798 [Federal Direct Tax, Collington and Western Branch Hundreds,1798]).

Finally, there is the will of Enoch Magruder, who died in 1786. This will does not resolve these issues, particularly with regard to the Battersea property, but it is somewhat instructive. The will does not mention Battersea by name, although it does mention numerous other properties, including Want Water. The narrative property descriptions are sufficiently difficult to follow so that it is at least possible that the Battersea property is merged with the description of land given to Sarah Magruder Lyles, who receives not only Want Water, but also pieces of Battersea purchased earlier from the Stonestreet's by Enoch Magruder. She is the only Magruder to receive portions of the Battersea property. At no time before or after is there any indication, as well, that any other Battersea property was given to other descendants. What is also known is that nine years later, near the time of death of Meek Magruder, William and Sarah Lyles perfected their ownership to the land inherited in Enoch Magruder's will by selling it to, and then repurchasing it from, a Dr. William Baker (Deed JRM No.4:96,99,1795). What should also be noted in Enoch Magruder's will itself is that woods and timber from the lands given to daughters Sarah and Eleanor are to be provided to their mother, Meek Magruder, to support the plantation "where I [and she] now live." That plantation could have



been Battersea or it could have been Mount Lubentia; the latter was not mentioned at all in the will, presumably due to the fact that it was already owned by a descendant, Dennis Magruder.

The federal census of 1790 is not particularly instructive on the issue of occupancy. Meek Magruder, now a widow, appeared as the single white member of her household, along with eleven slaves, indicating that she was not apparently living with one of her children. Was she living at Mount Lubentia in the older structure or at Battersea in the brick dwelling? Tax lists, both real and personal, are equally confusing. Such lists are incomplete, particularly for real property. They do show Meek Magruder possessing personal property in the form of slaves (five) and household goods in Piscataway and Hynson Hundreds. This would be the area of Battersea and Want Water as opposed to Mount Lubentia. (Real property tax lists are missing for this period.) At the same time, we also know that the most famous story about Harmony Hall is from this period and indicates a vacant house available for rent just two years later, in 1792.

This story, which is remembered far better for its claim to have established the popular name "Harmony Hall," is also responsible for the perception that Dennis Magruder rather than Sarah Magruder Lyles truly owned the portion of Battersea on which the brick dwelling now stands. According to this story, which appears in a biography of the Reverend Walter Dulany Addison, two couples rented the brick dwelling at Battersea in 1792. This family account, indicates Addison and his brother were married in 1792. Since each had no immediate residence available, the two couples "rented a near by (building) of Mr. Dennis Magruder." After one year of living there, they declared the place such a source of happiness as to warrant the name Harmony Hall. And, according to this account, that is how the brick dwelling at Battersea came to be known by its modern name (Murray:105-106). The story, of course, if true, reveals two other realities. First, the dwelling was not being occupied by an owner, but rather was available for rent. Secondly, since Dennis Magruder was approached to rent it, the underlying assumption would be that the property belonged to him. However, the latter assumption runs counter to most other evidence from the period. As already indicated, it is just as likely that Battersea had been linked to Want Water and thus was in the possession of William and Sarah Lyles.

Before looking at the tax lists, however, we should complete the portrait of Meek Magruder. The widow, as we mentioned, was listed as a single head of household in the federal census of 1790. She completed a will in 1794 and was deceased by 1795. Her will mentions only personal property, with the caveat that the real property had already been disposed of, presumably in her late husband's will. The question for our purposes, however, is that if she was living in 1792, apparently she was not occupying the brick dwelling at Harmony Hall, since it was rented to the Addison's. Is it safer to presume, then, that she was living as a single head of



household at Mount Lubentia? Could we then also infer that the "dwelling plantation" which Enoch Magruder referred to in his will was Mount Lubentia, not Battersea, even though Dennis Magruder was given that property in 1779? He did not build the new home at Mount Lubentia, in any event, until after his mother's death in 1795.

After Meek Magruder's death, tax lists from the period provide a mixed picture of ownership. Curiously, both William Lyles (Sarah's husband) and Dennis Magruder are recorded throughout the period as paying taxes on properties listed as "Want Water and Battersea." In 1796, William Lyles is listed as owning 183 acres of "Battersea," with no reference to Want Water. This is strange, since the Want Water property was known eventually as "Lyles house" because it was occupied first by William Lyles and then by his descendants. Dennis Magruder, while having listings in the area, has no holdings called Want Water or Battersea. Meek Magruder has no real property listed for this area of Prince George's County, although she has personal property listed as owned by her heirs. By 1800, William Lyles has 204 acres of "Want Water and Battersea," while Dennis Magruder has 30 acres called "Want Water and Battersea" (Tax Assessment 10:956,1796; Tax Assessment 10:957,1800). In the federal census of 1800, Dennis Magruder is listed with a household of ten white persons and forty-seven slaves. His name appears next to that of William Lyles and the latter's household of nine white persons and sixty-two slaves. The names of Barnes and Stonestreet appear on the page before, both known to have lived near the Harmony Hall and Want Water properties. Was Dennis Magruder by then living at Harmony Hall, awaiting the completion of his house at Mount Lubentia?

It is important to point out here that the single most useful tool for determining at least the existence and simple description of early dwellings in Maryland, that is, the Federal Direct Tax of 1798, is missing pages for "L" and "M" family names for this portion of Prince George's County, thus eliminating probably the best key to citing an owner and perhaps an occupant for this structure by the end of the eighteenth century. For Harmony Hall, therefore, we are left with a series of continuing clues, but no direct evidence.

The tax lists of 1800 repeat the portrait of 1796, with both Lyles and Dennis Magruder owning property called "Want Water and Battersea." With little variation, that portrait continues every year until 1804. In that year, William Lyles' holdings are listed as 100 acres called "Want Water and Battersea." However, Dennis Magruder is listed as owning 95 acres called "part of Battersea and Little Hall." What is more enlightening, however, is that several other persons are listed as owning "part of Battersea." These others include, but are not limited to, the Stonestreet family. Consequently, all the holdings together constitute more acreage than was originally patented as Battersea, that is, 500 acres. What can be assumed from this, then, is that the tax lists are not that helpful in determining ownership

patterns. Not only do they contain reference to the accretions of property added to the various Battersea holdings over time, but also the combinations of names by which these holdings became known as time passed. In addition, tax assessors were apt to copy listings for the years previous and also make mistakes in the names of holdings, so that determining exact ownership, except in the case of long-held properties in a single family, is hard to do. The Battersea property we are concerned with here (which is never referred to in these early nineteenth century lists as Harmony Hall) does not lend itself to these easy forms of tracking. Clearly there was fluidity to the boundaries of what became known as "Battersea," as well as some fluidity to the holdings actually maintained by the descendants of Enoch Magruder. The latter fact can be ascertained more particularly by unravelling the strange set of circumstances which led eventually to the sale of Harmony Hall and Want Water.

In 1850 Arianna Lyles, Thomas Marshall, and Sarah Marshall sold forty acres of land referred to as Harmony Hall to William Edelen (Deed JBB7:92,1850). Arianna Lyles was the widow of Dennis M. Lyles, the son of William Lyles and grandson of Enoch Magruder. Sarah and Thomas Marshall were Arianna Lyles' daughter and son-in-law (Harry Wright Newman files). The land transferred appears to include only acreage which was previously referred to as Battersea. The metes and bounds description seems to indicate that the Want Water property was not included in this land transfer, as has sometimes been believed. The description does refer to the Want Water house as the dwelling of the late Thomas C. Lyles, which coincides with other indications that this Lyles' son lived at Want Water after his father. This reference to Want Water, however, is to a dwelling and land outside the boundaries of the property being transferred. How the widow and descendants of Dennis Magruder Lyles came to possess this property is unclear. They do not appear to have purchased it from Thomas C. Lyles, Dennis Magruder or anyone else frequently thought to be in possession of this portion of Battersea before this period. While the tax lists are notoriously unreliable, as mentioned previously, it is curious that the list of 1837 shows Arianna J. Lyles in possession of property in this part of the county, including 260 acres of what is called Broad Creek Farm. While this may not be Harmony Hall, it is a new listing and continues at least until 1847, with a slightly reduced number of acres over time.

After Edelen's purchase in 1850, the owners of Harmony Hall appeared to suffer a set of financial disasters which led to repeated sales of the property over the next twenty years. In 1867, it was sold at public auction to Elizabeth G. Kirby, due to nonpayment of taxes going back to 1860-61 on the part of William Edelen (Deed 5FS:223,1867). Once again, in 1876, the property was sold at public auction to Ignatius Wilson, again for nonpayment of taxes in the years 1868-71 (Deed HB No.10:694,1876). The property was sold shortly thereafter to George W. Wilson (Deed HB No.13:72,1877).

Less than two years later, Wilson and his wife sold Harmony Hall to Nicholas C. Stephen and Joseph K. Roberts (Deed ATB No.1:193,1879). In 1886, Roberts and the heirs of Nicholas Stephen sold the property to Dominico Christofani of Washington, D.C. (Deed 7JWB:424,1886). Finally, in 1892, Christofani sold Harmony Hall to Robert Stein (Deed 20:639,1892). While the above sales during the latter half of the nineteenth century do not provide any insight into the occupancy and use of the property, they do indicate a lack of stability which gives the impression of neglect or at least marginal use.

When Stein purchased the land in 1892, however, the property entered a period of stable use as a working farm. First, however, Robert Stein sold one-half of his interest in Harmony Hall to his brother Richard (Deed JWB No.21:493,1892). By 1894, Richard had purchased the remaining half and established himself as the permanent owner of Harmony Hall for the next thirty-five years (Deed JNB No.28:46,1894). Interviews with Stein family descendants, whose ancestors helped to found the community of Silesia in this part of Prince George's County at the turn of the century, indicate that the family lived in the brick dwelling at Harmony Hall and worked the surrounding farm (Robey, 1985). In fact, it is instructive that when the property was finally sold in 1929 to Charles Collins, the last private owner, it was conveyed as "Broad Creek Farm," the term used in the tax lists for Arianna Lyles' holdings in the early nineteenth century. However, when Lyles and others sold the property in 1850, it was called Harmony Hall, and remained under that title in the interim period, from 1850 to 1929.

Charles Collins purchased Harmony Hall, or Broad Creek Farm, in 1929 from Richard Stein and Franz and Maria Walzel (the latter having purchased an interest from Stein in 1914 [Deed 101:378,1914; Deed 326:375,376,1929]). As made clear in Collins's abundant contemporary writings and speeches, as well as his memoirs, the purchase of Harmony Hall made possible a personal dream. Collins, originally from Alabama, wished to establish a prominent country estate outside Washington, D.C., modeled on his memory of plantations of the deep South (Collins papers). Toward this end, he set about restoring the brick dwelling in accordance with his own vision of its former grandeur. While retaining some of the finer features of this early dwelling, he also engaged in massive construction activities which destroyed much of the archeological record surrounding the main structure, as well as reconfigured aspects of the exterior and interior of the mansion. He did, however, record some of the features as he found them and attempted to save what he felt was "original" or, perhaps more accurately, aesthetically pleasing to him about the dwelling. There is nothing in the record of his work, with the exception of a few photographs and description of the condition of the building as he found it (poor) which are enlightening in regard to its construction. Collins believed inaccurately that the dwelling was constructed in 1723, but provided no proof for the belief. He did,



however, fund an extensive search of historical records by Carl Turner around 1933. That work, plus schematic maps to illustrate Turner's understanding of the land parcels at Battersea and Want Water, were a good beginning point for this research.

In 1966, Sue Spencer Collins, the widow of Charles Collins, sold Harmony Hall and adjacent land containing Want Water, a total of sixty-six acres, to the federal government, to be administered by the National Park Service (Deed 3370:556,1966). It continues to be administered by the NPS at present. Unfortunately, this recent National Park Service project, while providing more accurate evidence regarding this property, leaves many important questions as yet unanswered. The brick dwelling at Harmony Hall still holds its greatest mysteries.

**CHAPTER 2**

**THE ARCHEOLOGICAL EXCAVATIONS:**

**GOALS, STRATEGIES,**

**AND METHODOLOGY**

**by**

**Robert C. Sonderman**

**and**

**Matthew R. Virta**





## PROJECT GOALS, STRATEGIES, AND METHODOLOGY

The original intent of the archeological excavations at Harmony Hall was to fulfill compliance obligations under Section 106 of the 1966 National Historic Preservation Act, as amended, for the tenant's proposed improvements to the property. Thus the principal goal of the archeological work was to ensure that no significant cultural resources would be adversely affected by the construction plans of the lessee.

The major focus of the compliance excavations was to take place south of the Harmony Hall manor house, where the construction of a barn and stable complex was proposed (see fig. A-4). Additional archeological work was scheduled in areas where the installation of utility lines was planned and where the destruction of a 1930s kitchen wing and the subsequent construction of a new wing were to take place. The excavations in the latter two areas led to unanticipated discoveries which altered the original project goals.

The compliance-oriented archeological investigations at Harmony Hall evolved into a more research-oriented project as significant discoveries were unearthed. Consequently, the excavation strategies and the field methodologies employed evolved as well. Three strategies were successively implemented as the focus of the project changed, each designed to fulfill specific project needs and goals. These strategies are discussed briefly below, with more detailed discussions later in this chapter.

Many of the excavation methods and strategies employed were directly affected by a large cadre of volunteers (fig. 1) that assisted the RAP staff archeologists throughout the entire project. Over 75 volunteers donated thousands of hours of their time as the archeologists shared their knowledge of the archeological process with them. The sheer numbers of volunteers allowed for the investigation of areas of the property for which there would not have been adequate time or staff to accomplish.



**Figure 1** *Volunteers Working at Harmony Hall*

Several of the volunteers had considerable archeological field and laboratory experience and often served as crew chiefs, helping to supervise the less experienced volunteers. The cadre of volunteers included doctors, lawyers, naval officers, homemakers, laborers, and children; all bringing an interest in archeology. On any given Saturday during the course of the fieldwork, an average of twenty to twenty-five people volunteered their valuable time.

The first phase of the archeological investigations focused on testing the area to be affected by the construction of the barn and stable complex. In this area, six 5-by-5 foot units (see fig. A-4) were excavated to sterile subsoil. These six excavation units were selected as a 4% sample from a population of 140 possible 5-by-5 foot units. Placement of the units in the barn and stable complex area was accomplished using a table of random numbers to select locations from a universe of 140 possible excavation units. Units were relocated when random placements situated excavation units under existing structures.

The second phase of the compliance project centered on the excavation of units chosen subjectively near the manor house (see fig. A-4), based on a series of soil probe cores taken along grid coordinates across the site. Through this technique, and by the excavation of the units within the barn impact area, we were able to determine that much of the area surrounding the main block of the house had been cultivated.

The soil probe technique provided for a quick and simple method to locate subsurface anomalies and determine the gross stratigraphy of the site. As a result, excavation units were placed in those areas where the soil probe encountered unusual soil conditions or anomalies. It was in these locations that many of the project's most significant discoveries were made -- the most noteworthy being the seventeenth-century component, through which service lines were originally proposed to be installed.

The third section of the project focused on the south end of the manor house where excavations took place prior to the proposed destruction and replacement of a twentieth-century addition with a new wing addition (see fig. A-4). During this phase, the archeological investigations were designed to provide clearance for the excavation of footings for the new wing. In addition, it was hoped that archeological excavations would determine if the main house had an earlier wing addition dating to the eighteenth century.

To implement each strategy a system of vertical and horizontal controls was necessary. Toward this end, a grid composed of 5-by-5 foot squares was established over the entire study area using the long axis of the existing eighteenth-century



house to orient the site grid north. A main datum point was set using the southeast corner of the house to reference the entire grid, with the southeast corner of each 5-by-5 foot unit serving as unit reference points.

Three-dimensional coordinates were recorded for each stratum and all features using a transit and stadia rod. An arbitrary elevation was assigned to the main datum based on the 1980 U.S.G.S. Mount Vernon Quadrangle sheet for that location. Elevations were established through transit and stadia rod readings. All angular measurements were recorded to the nearest minute and all vertical measurements were taken to the nearest .01 foot.

A 5-by-5 foot square was the standard excavation unit used throughout the project. Each 5-by-5 foot unit was excavated following natural or cultural zones of deposition. All soils were hand screened through 1/4-inch wire mesh. To check for potential bias in the recovery of very small artifacts, samples of soil from many units were water-screened through fine window mesh. Unit soil stratum elevations and horizontal controls were measured from the southeast datum corner of each unit, unless circumstances dictated establishing other reference points. All squares not containing features were excavated to subsoil. Black-and-white photographs and color slides were taken of profiles and features, and at least one plan view and one cross-section were drawn for each excavation unit.

Following excavation of each unit, all artifacts were taken to a temporary laboratory established on site where most of the artifact washing took place. Labeling, identification, conservation, and cataloging of the Harmony Hall material took place at the National Park Service, Museum and Archeological Regional Storage facility (MARS) in Lanham, Maryland, where the collection is presently housed.

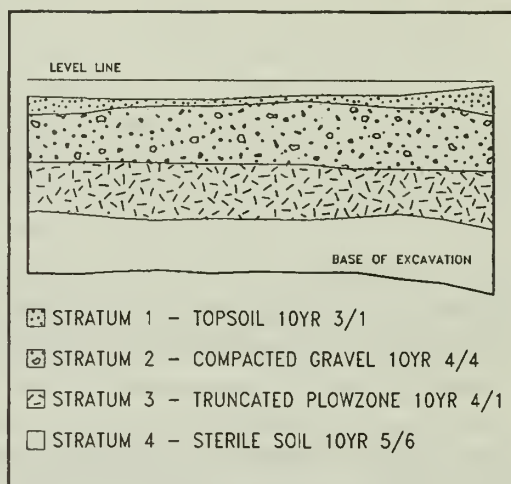
## **UNIT SUMMARIES AND STRATIGRAPHIC SEQUENCES**

The first phase of the excavations focused on the area affected by the barn/stable construction. In this location six 5-by-5 foot excavation units were selected by a random number strategy (see fig. A-4). Because these units, Excavation Units 1 through 5 and 7, all revealed similar soil stratigraphy, a generalized discussion of the soils in this area will follow.

Stratum 1 (fig. 2) consists of a dark humic top soil (Munsell soil color 10YR 3/1 very dark grey) that averages 0.1 to 0.3 feet in thickness. Artifacts from this stratum include late nineteenth- and twentieth-century objects such as cut and wire nails, brick fragments, flat window glass, bottle glass, and primarily sherds of white paste earthenware and stoneware.

Stratum 2 in and around Units 2, 3, and 4 is a layer of gravel fill (10YR 4/4) dredged from an alluvial deposit on the Potomac shore of the property. Charles Collins' personal papers indicate that gravel was used throughout the property to fill depressions and create roadbeds during his restoration efforts of the 1930s and 1940s. This gravel lens is very compact and virtually devoid of artifacts.

In the vicinity of Units 1 and 7, Stratum 2 appears as a B horizon with minor variations in color and texture of the soil matrix. Artifacts are primarily mid- to late-nineteenth- and twentieth-century ceramics and glass. Stratum 2 in Unit 5 is a thin lens of clean fill.



**Figure 2** *North Profile of Unit 4*

Stratum 3 in Units 2, 3, 4, and 5 is a finely-textured, grayish soil horizon (10YR 4/1 dark grey). This stratum, which averages 0.5 to 0.6 feet in thickness, is interpreted as a buried plow zone. It is present at various levels throughout the project area and contains artifacts that are mainly finger-nail size specimens which date from the late eighteenth through the twentieth centuries. The ceramic assemblage from these units includes undecorated creamware, decorated pearlware, white-paste earthenware, and stoneware. Flat glass, bottle glass, and a variety of nails were also recovered. No plow zone is present in Unit 1 due to the close proximity of a very large, old tree which prevented plowing.

Stratum 4, in Units 1 through 5, is a yellowish-brown (10YR 5/6) sterile clay. A high water table prevented the excavation of Stratum 4 in Unit 7. This stratum, which appears at an average depth of 1.2 feet below grade, is apparently subsoil. Two features were encountered during the work in this area, both are waterlines appearing in Units 5 and 7, most likely installed by Collins. A series of coring tool samples were taken in this part of the yard while the excavations were ongoing. It is clear from the cores and the results of the excavations that the entire barn/stable impact area was disturbed by a combination of cultivation and road and service line installation during Collins' occupancy.

The soil probe technique of sampling was continued in the immediate area surrounding the eighteenth-century Harmony Hall manor house north of the barn/stable impact area (see fig. A-4). Excavation Units 6, 8, 9, 11, 13, 15, 23, 24, and 25 were placed in areas where the soil probe encountered sub-surface anomalies.



Following the excavation of these 5-by-5 foot units, several of the anomalies turned out to be service lines or were attributed to other Collins period disturbances. Other anomalies, however, are significant historic features and are discussed in detail in later chapters.

With the exception of the top soil/humus stratum, most of the soil matrix of Unit 6 was disturbed by the placement of a water line 1.25 feet below the current ground surface.

Unit 8 excavations encountered a mixed gravel lens beneath the top soil/humus stratum. This gravel stratum is similar in texture and density to other lenses of gravel found in Units 2, 3, and 4. As with the other units, the gravel can be attributed to either a filling episode or roadbed construction. Stratum 3 of this unit is a lens of brick rubble which was picked up by the coring tool. This rubble is most likely associated with the construction of a Collins' era brick garage approximately 15 feet from Unit 8. Stratum 4 in this area is a plow zone containing a light scatter of nineteenth- and twentieth-century artifacts.

The Unit 9 soil core sample was taken from what was later discovered to be the remains of a late seventeenth- to early eighteenth-century feature in the form of a borrow pit associated with an earthfast house. Coring tool samples were placed in this area prior to the proposed installment of utility lines. The excavation of Unit 9 led to the expansion of this work area to include a total of twenty contiguous 5-by-5 foot units. Analysis and interpretation of these units is discussed in the following chapter.

Off the northwest corner of the house in the riverside yard, soil core samples in what was later to be excavation Units 11 and 12 revealed the remains of an early-to-mid eighteenth-century refuse pit (Feature 14). This feature is discussed in the following chapter.

It was hoped, following a very promising set of soil cores, that the placement of Unit 13 might reveal the remains of a wing addition to the main block of the house, but this was not the case. The soil matrix of Unit 13 is very similar to Unit 6 and contained one feature (Feature 10), which is likely the remains of a tree stump.

Unit 15 was placed northeast of the house where coring tool samples detected a concentration of oyster shell. Two contiguous units were placed to further expose a 1.5 foot wide trench-like deposit of oyster shell. This deposit (Feature 4) is situated in a gently sloping section of the yard and is interpreted as the remains of a shallow drainage ditch lined with oyster shell and most likely constructed during the Collins occupancy.

Nearly half of Unit 23 is impacted by another Collins-era road bed. This road bed, though currently narrower than the original, is still used to access other areas of the Harmony Hall property. The remaining soil matrix is consistent with that from other areas of the yard -- a thin topsoil/humus horizon, followed by a transitional B horizon, a plow zone, and sterile subsoil.

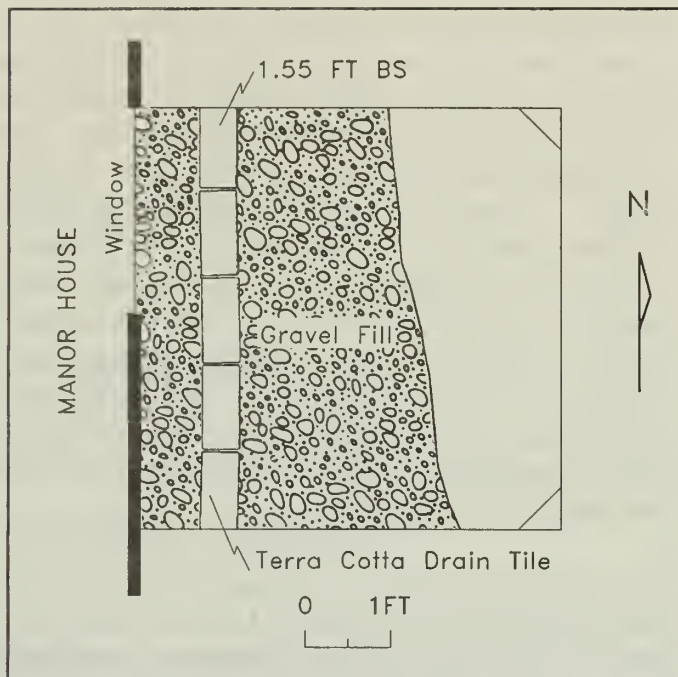
Excavation Units 24 and 25 are in an area where Collins reported in his personal papers finding the remains of a brick structure. Core samples were taken in the immediate vicinity and the coring tool picked up a line of what was interpreted to be brick. Believing that the remains of the brick outbuilding mentioned by Collins had been discovered, two 5-by-5 foot units were placed over the area. Following the removal of the topsoil/humus horizon, a lens of mixed soils with a light scatter of nineteenth- and twentieth-century debris was exposed.

Proceeding to the next stratum, the volunteer excavators encountered what initially was hoped to be a brick wall. Much to the archeologists' surprise, the remains of a series of red terra-cotta drain tiles were exposed. This tile line was undoubtedly laid during the Collins occupancy to drain subsurface water from around the main house.

Working concurrently with the project, Marilyn Nickels, former National Capital Parks-East Historian, conducted historical research and compiled documentation on the history of the Harmony Hall property (see Chapter 1). One of the more vexing questions remaining unanswered after the background study was the date for the construction of Harmony Hall. Forged in iron over the river side door of the house hangs the date 1723. Local tradition and neighborhood historians contend this is the date of construction. The historical documentation, however, is much less clear, with two periods of construction possible. Based on research of available records, a construction date either slightly earlier than the locally accepted 1723 date or later than circa 1769 is suggested.

In an effort to clarify this issue, a 5-by-5 foot unit (Unit 14) was excavated near the northeast corner of the manor house (see fig. A-4) in the hope of isolating a builder's trench for the foundation. The intention was to retrieve dateable artifacts discarded during the period of construction. Following the removal of the topsoil/humus stratum, an area of disturbed soil extending nearly three feet away from the exterior wall of the house was observed. This disturbance (Feature 9) was initially believed to be the house builder's trench. Therefore, it was decided to excavate the disturbance separately from the remainder of the unit.

At approximately 1.6 feet below the ground surface a series of terra cotta drain tiles was exposed in a matrix of mixed gravels (fig. 3). These gravels extend to a depth of approximately 4.0 feet below grade. The exposed exterior wall of the house is sealed with a thick layer of tar. Recovered artifacts all date from the late nineteenth through the twentieth century. The evidence clearly indicates another Collins period disturbance, this one a French drain. The French drain is most certainly connected to the drain tiles uncovered in Units 24 and 25.



**Figure 3** *Unit 14, Feature 9,  
Plan View of French Drain*

Pursuing a second attempt at locating a builder's trench for the house foundation, a second 5-by-5 foot unit (Unit 26) was excavated near the southwest corner of the house (see fig. A-4). The removal of the topsoil/humus stratum and a second stratum of probable fill extending to a depth of approximately 0.5 feet below ground surface revealed what appeared to be a builder's trench (Feature 11). To save time, it was decided to excavate Feature 11 and bisect the remaining part of Unit 26.

Feature 11 was excavated following the natural and cultural zones of deposition. Artifacts recovered include a large number of flat window glass fragments, decorated and undecorated pearlwares and whitewares, a variety of container glass, and metal hardware. At approximately 4.0 feet below the surface datum, a series of terra cotta drain tiles in a matrix of gravels, identical to that exposed in Unit 14, was uncovered. These terra cotta drain tiles are part of the same French drain system encountered in Unit 14 on the east side of the house.

The remaining portion of Unit 26, away from the French drain, appears to have caught part of a trash midden that was truncated by the excavation of the trench for the drain. Numerous early and mid nineteenth-century artifacts were encountered in an undisturbed context. Unfortunately, this feature was not investigated more fully due to time constraints.



Although Feature 9 in Unit 14 and Feature 11 in Unit 26 are disappointing in terms of not locating an original builder's trench to date the manor house, each of these features do have some comparative value for the site as a whole. Important differences exist between the fill material and the artifacts of each unit. There is considerable disparity in the types and numbers of artifacts recovered from each feature. There is a general paucity of artifacts recovered from Feature 9 on the northeast corner or road-side of the house. The materials recovered consist primarily of late nineteenth- and twentieth-century domestic and construction debris. Feature 11 of Unit 26 on the southwest corner or river-side of the house has a far larger assemblage, which clusters around the first two-thirds of the nineteenth century. This assemblage is predominantly domestic debris. Although no conclusions can be based on the excavation of two units, the findings suggest that future excavations might be conducted to examine if there is some patterning in trash disposal over time.

The other units that were excavated during this project, while apparently mirroring the disposal pattern seen in Units 14 and 26, were not selected to test a formal disposal pattern hypothesis. However, the artifact distributions may provide insight into differences in trash disposal patterns through the evolution of Harmony Hall from an eighteenth-century river-oriented plantation manor house to a nineteenth- and twentieth-century road-oriented farm house. The concept of maintaining a clean yard or formal space for a household of an agricultural enterprise may become less important in the nineteenth and twentieth centuries.

Efforts to clarify the date of construction for Harmony Hall through archeological excavations of builder's trenches proved fruitless due to the construction of the Collins-era French drain. However, the data gained from the excavation of these units and subsequent units indicate that the site is virtually devoid of ceramics of the mid-eighteenth-century such as molded, white salt-glazed stoneware, Whieldon or clouded wares, and creamwares. It is possible that these artifact types may be present at the site but were simply not recovered. Their apparent absence suggests that Harmony Hall was not constructed until after mid-century, supporting the post-1769 construction time frame. Alternatively, the absence of these wares may also suggest that the site was unoccupied during much of this period. This conjecture supports the notion that the property was not occupied by the owners, but intermittently leased to tenants; which could support the hypothesis that Harmony Hall was constructed prior to 1718 (when Tyler's will was recorded).

The final series of excavation units was centered around what is interpreted to be a kitchen wing to the brick manor house, which is discussed in the following chapter.

**CHAPTER 3**

**INTERPRETATION OF**

**THE ARCHEOLOGICAL REMAINS**

**by**

**Robert C. Sonderman**

**and**

**Matthew R. Virta**





## DISCUSSION OF STRATIGRAPHIC SEQUENCES AND SIGNIFICANT FEATURES

### FEATURE 14

#### A Refuse Pit

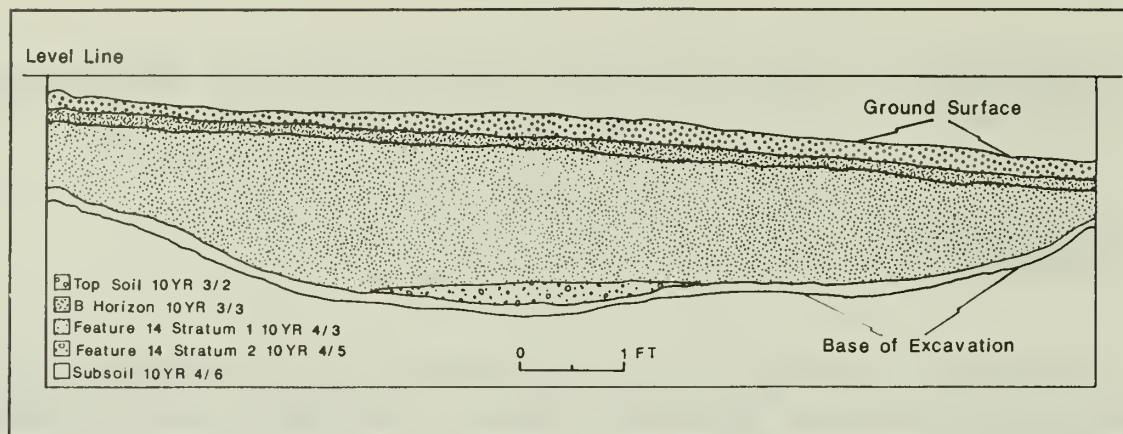
As discussed in the previous chapter, the soil core technique of testing the impact area and other parts of the yard proved to be a successful method of locating subsurface anomalies and features. Feature 14 was one of the first features identified using this method. Following the discovery of an anomaly located on the river-side of the yard, a 5-by-5 foot excavation unit (Unit 11) was placed over the core hole (see fig. A-4).

The soils were removed following natural and cultural zones of deposition. The soil matrix was consistent with that in other areas of the yard -- a topsoil/humus lens followed by a plow zone leading to a yellowish-brown clay subsoil. At approximately 1.5 feet below the surface, excavators encountered a dark grayish brown (10YR 4/2) soil horizon very distinct from the surrounding yellowish brown clay subsoil (fig. 4).

An adjacent unit (Unit 12) was opened to expose more of the dark soil, clearly identifiable as a feature. Excavation revealed an oval-shaped anomaly. The north-south axis of the feature is 7.5 feet and the feature extends to a depth of approximately 1.2 feet below grade.



Figure 4 *Feature 14 Plan View*



**Figure 5**  
*West Profile Feature 14*

Identified as Feature 14, the exposed portion of the dark soil stain was excavated, yielding a soil profile (fig. 5) which revealed that the feature was a basin-shaped refuse pit comprised of essentially a single zone of deposition. The lack of multiple strata within the pit suggests that it was filled quickly.

The ceramics from Feature 14 yielded a number of vessels (Plate B-1) which, with a single exception, are all imported table wares popular in the first half of the eighteenth century that include a black-glazed pitcher; Staffordshire slipware cup; both undecorated and monochrome blue painted tin-glazed earthenware punch bowls; a manganese mottled-ware vessel; a white salt-glazed stoneware bowl; and "Buckley-like" ware milk pans (Noël Hume 1970; Miller 1992). No porcelain was recovered. The remaining ceramic assemblage, unidentifiable by ware type, contains virtually no known locally-manufactured wares. A mean ceramic date (South 1977) calculated from this small assemblage of 96 sherds yielded a date of 1729 for the trash pit.

Although the assemblage from Feature 14 is very small, the low density of locally-manufactured to imported wares can be contrasted with the assemblage associated with an earlier seventeenth-century feature where a higher density of locally-manufactured wares is present. The variation of local to imported wares in the ceramic assemblages may be attributed to changes in both the ceramic trade and the economic status of the occupants of the site (King and Miller 1987:48). This variation may be reflective of a change in occupancy of the property or an increase in the wealth of the occupants, conceivably through an upswing in the tobacco

market in the first quarter of the eighteenth century (Menard 1975:310-12). The hypothesized change in occupancy or economic status could also corroborate an early construction date of the brick manor house, Harmony Hall.

A very small number of pipe stems was recovered from the refuse pit. These fifteen stems have bore diameters suggesting a date of deposition closer to the mid-eighteenth century (see Appendix D for a more detailed discussion).

Glass recovered from Feature 14 includes an aqua-colored medicinal-type bottle base with solid, glass-tipped pontil scar (Plate B-1), identical to examples recovered from dated contexts (1710-1740) at the van Sweringen site in St. Mary's City, Maryland (Miller, 1992). A very limited amount of bone related to food consumption and preparation was also recovered from the feature.

In summary, Feature 14 is a shallow basin-shaped refuse pit, most likely filled very quickly due to the lack of stratification of the fill. The small quantity of faunal material combined with a ceramic assemblage of primarily tablewares, suggests that the pit fill originated from the parlor of a nearby dwelling house (Pogue 1988:50), either the earthfast structure or the extant brick manor house. The temporal date provided by the ceramic and glass assemblage and the stratigraphy of the feature indicate that the trash pit was filled in the 1720s or 1730s.



**MAIN BLOCK OF EXCAVATIONS:**  
**General Stratigraphy and Features 24,**  
**22, 17, 63, 64, and 41/41A**

During the soil core testing phase of the archeological investigations, an area of unusual stratigraphic sequences was encountered several feet east of the Harmony Hall manor house, where a block of twenty excavation units would eventually be placed (see fig. A-4). This area was tested because the tenants wished to install additional electrical service to the manor house as part of the overall renovation project. Because the soil core retrieved a sample of charcoal and brick fragments approximately 1 foot below the ground surface, a 5-by-5 foot excavation unit was placed in this area. The excavation of this unit (Unit 9) uncovered the straight edge of a feature consisting of a dark soil stain.

In an attempt to fully expose the limits of this feature, eight more 5-by-5 foot units were opened in the fall of 1985 and an additional eleven 5-by-5 foot units were opened during the summer of 1986. This feature, designated Feature 17, ultimately proved to be a late seventeenth-century component to the site and is likely the remains of a borrow pit associated with an earthfast structure. The following sections will discuss the general stratigraphic sequences of this twenty-unit block and describe the significant features found in the area.

**General Stratigraphy**

The first soil stratum encountered within the twenty-unit block of excavations consists of a 10YR 3/3 to 4/2 dark-brown to dark grayish-brown silty loam top soil. This stratum extends to an average depth of 0.25 to 0.35 feet below ground surface and contains primarily twentieth-century cultural refuse. Stratum 1 is the modern, post-Collins-era top soil dating from the mid-twentieth century to the present.

Stratum 2 of the twenty-unit block varies slightly across the excavation units but can generally be described as a Collins-era fill episode. The soils of this stratum vary from 10YR 3/3 to 3/4 dark brown to dark yellowish-brown silt loams to gravel lenses dredged from the river front. Stratum 2 originates at approximately 0.25 to 0.30 feet below ground surface and extends to a depth of nearly 0.5 to 0.6 feet. Within some of the gravel lenses of Stratum 2 numerous Archaic Period artifacts were found (Potter 1985), indicating that a prehistoric site had been disturbed by the dredging activities. During the period of renovations to the property, Collins apparently did considerable landscaping to the grounds, as evidenced in Stratum 2.



Beneath the Collins-era fill episodes comprising Stratum 2, a nineteenth- and early twentieth-century possible plow zone stratum was encountered. Documentary evidence and informant testimony (Robey 1985) indicate that the manor house was used as a barn at one time and that agricultural activity extended up to the house perimeter. This possible plow zone, Stratum 3, is a 10YR 3/4 dark yellowish-brown silt loam which originates at a depth of approximately 0.5 feet below ground surface and extends to a depth of 0.9 to 1.2 feet. The stratum also seems to be disturbed by the Collins-era landscaping activities as some soils contain gravels and other soils were apparently graded away from areas, effectively truncating Stratum 3 in certain units. Stratum 3 contains mostly nineteenth-century and some twentieth-century material but also includes eighteenth-century artifacts apparently churned up from the lower deposits.

The next two strata, Strata 4 and 5, are often intermingled and show some signs of disturbance from agricultural activity in the transitional zone from Stratum 3. Strata 4 and 5 originate at approximately 1.0 to 1.2 feet below the ground surface and terminate at depths ranging from 1.4 to 1.5 feet. These strata range from 10YR 5/4 yellowish-brown clayey silts with brick pieces (Stratum 4) to 10 YR 4/3 brown silty loams (Stratum 5). Stratum 4 contains building debris apparently from the construction of the brick manor house Harmony Hall, as evidenced by the recovery of a scroll cut brick matching the brick of the water table course on Harmony Hall (see fig. A-1). Stratum 5 has the appearance of a sheet refuse midden likely associated with the earlier earthfast structure.

Because of the agricultural disturbances to Stratum 4, this soil horizon is impossible to date with any precision. Stratum 4 contained artifacts from as early as the first quarter of the eighteenth century to as late as the nineteenth century. Stratum 5, which was much less disturbed than Stratum 4, dates to near the end of the first quarter of the eighteenth century. The Stratum 4 construction horizon could date to the first quarter of the eighteenth century, if it was deposited shortly following the formation of Stratum 5. This would support an early eighteenth-century construction date for Harmony Hall. However, Stratum 4 could have been deposited at any time following the formation of Stratum 5. Due to the fact that few mid-eighteenth artifacts were recovered, it is possible that Stratum 4 was deposited during the latter part of the eighteenth century. The documentary evidence suggests that the property was not occupied during the mid-eighteenth century (see Chapter 1), possibly explaining the paucity of artifacts recovered from this time period. This would suggest a later eighteenth-century construction date for Harmony Hall, corresponding to an informal architectural assessment of the house (Rideout 1992).

Strata 4 and 5 contain materials dating to the early eighteenth century and later. Diagnostic artifacts (Plate B-2) recovered include Rhenish grey "Westerwald" salt-glazed stonewares, a variety of English Brown salt-glazed stonewares, red bodied

lead-glazed utilitarian earthenwares, monochrome blue-painted and undecorated tin-glazed earthenwares, dark olive green, globular-bodied wine bottle fragments, and a scroll cut brick matching the brick of the water table course on the Harmony Hall manor house (seen in fig. A-1). Beneath Strata 4 and 5 there appears the large, regularly-shaped dark stain identified as Feature 17, a borrow pit dating to the late seventeenth to early eighteenth century. Before discussing Feature 17, other features that post-date the borrow pit associated with the earthfast structure are described.

## **FEATURE 24**

### **The Brick Clamp**

Towards the close of the excavations at Harmony Hall, a feature was encountered which is believed to be the remains of a brick clamp most likely associated with the construction of the Harmony Hall manor house. In excavation units 29, 30, 33, 34, 36, and 37 a layer of thermally-altered soil, Munsell soil colors 7.5 YR 4/4 (brown to dark brown) and 7.5 YR 5/6 (strong brown), was encountered in Stratum 4 at a depth of approximately 1.0 to 1.2 feet below ground surface. The soils at this stratum are extremely friable, suggesting repeated exposure to intense heat. The outline of this feature, which was only partially uncovered, is fairly regular in shape, having two straight sides at a right angle to each other. The sides of the feature, which were not completely exposed for their entire lengths, measure approximately 10.0 feet by 5.0 feet (fig. A-8).

Due to time constraints, this feature was not fully investigated. The degree to which the soils had been burned, the presence of poorly-fired brick fragments (with no mortar), and the regular shape of the burned area suggests the possibility of a brick clamp. The brick clamp would have been a temporary structure, leaving no permanent foundation remains. The brick comprising the clamp would subsequently be removed for use in construction. Typically, the only remaining archeological signature is the burned and scorched earth from the intense heat and scattered pieces of poorly-fired brick, identical to that encountered by Pogue at the circa 1660-1700 Mattapany-Sewall site (18ST390) in St. Mary's County (Pogue 1987).

A very limited number of non-diagnostic artifacts were recovered from the feature, preventing the formulation of a clear date of deposition. Stratum 3, which overlays this feature and appears throughout the study area, is interpreted to be a mid-nineteenth-century plowzone. Stratum 4, which appears in many of the adjacent units, is interpreted to be related to the construction and occupation of the standing manor house. Based on its position within these stratigraphic sequences and its position relative to other features (Features 22 and 17 discussed below), Feature 24 could date to as early as the end of the first quarter of the eighteenth-century.

However, as with Stratum 4, this feature could have been created later in the eighteenth century. Since the brick clamp cannot be precisely dated, this feature fails to establish a clear date within the eighteenth century for the construction of Harmony Hall.

During the preparation of this report, the two senior authors had an opportunity to return to Harmony Hall to conduct brief exploratory excavations to determine the limits of the possible brick clamp. Using a back hoe to remove the disturbed overburden and hand tools to expose the surface of Feature 24, two trenches were excavated to reveal the length and width of this feature. Distinct edges of the brick clamp were uncovered, yielding a rectangular feature measuring fourteen feet by twenty-five feet (see fig. A-8). Toward the east end of the brick clamp the outline of a partially fired brick was exposed within the limits of the feature. A cross-section of the brick clamp revealed that this feature is 0.5 to 0.6 feet thick and sits on sterile soils, suggesting that the area was leveled in preparation for creating the brick clamp, as was typical for brick clamps of this time period (Heite 1973).

As in the previous excavations, no diagnostic artifacts were recovered to positively date the feature. However, based on the stratigraphic sequence and temporal relationship to other features previously discussed, this feature dates anywhere from the first to the third quarter of the eighteenth century.

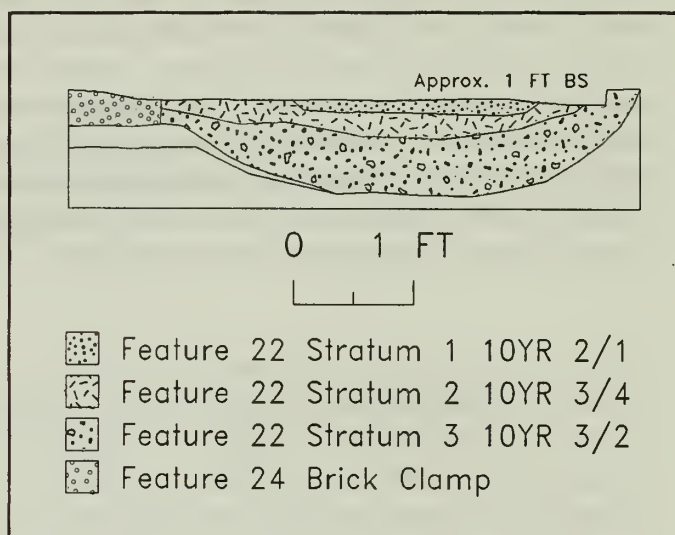


## FEATURE 22

### A Refuse Pit

Within the remains of the probable brick clamp an ephemeral stain was encountered which initially appeared to originate at the same level as the brick clamp. As the "footprint" of the brick clamp was defined the stain became more clear, forming an oval-shaped feature approximately 4.5 feet in diameter (see fig. A-8). This feature, designated Feature 22, was bisected in order to investigate it further.

As Feature 22 was excavated, it became clear that it was characterized by 3 distinct semi-concentric bands of soils forming a basin-shaped pit (fig. 6). The soils are clearly thermally altered, having Munsell soil colors 10 YR 2/1 black, 5 YR 3/4 red, and 10 YR 3/2 gray. It would appear that the soils of this feature were altered from the heat of the overlying brick clamp. The shape of Feature 22, the material recovered from this feature, and its position stratigraphically to the brick clamp suggests that it is most likely a refuse pit dating to the first quarter of the eighteenth century.



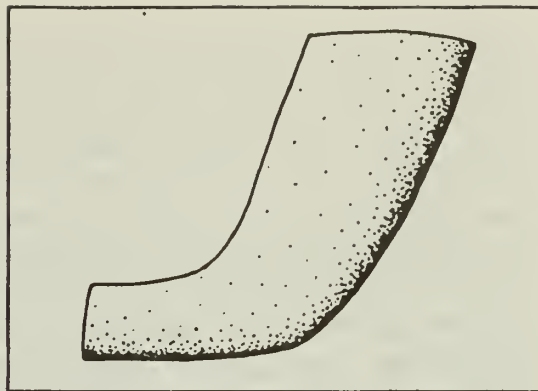
**Figure 6** *Feature 22 Profile*

A small sample of 29 pipe-stems recovered from Feature 22 yields a Binford mean date (Binford 1962:19-21) of 1728.68 (Appendix D), but likely approximates a terminal date of deposition (Potter and Sonderman 1991). One of the two pipe bowls (fig. 7) from the pit is typical of the forms in use early in the 18th century (Noël Hume 1966:56-57).

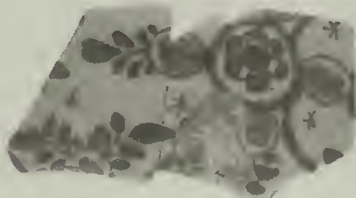


Other diagnostic artifacts recovered from this feature include a Rhenish grey salt-glazed stoneware mug, a variety of English Brown salt-glazed stonewares, monochrome blue painted and undecorated tin-glazed earthenwares, dark olive green, globular-bodied wine bottle fragments, stemware fragments, and one glass tube bead (Plate B-3).

Of particular interest among the diagnostic artifacts of Feature 22 is a blue-painted, tin-glazed earthenware punch bowl decorated with a floral motif. This vessel (fig. 8a) is very similar in size and in style to one at the Winterthur Museum (fig. 8b) dated to 1711 (Lipski 1984:240).



**Figure 7** *Early Eighteenth-Century Pipe Bowl*



**Figure 8a**



**Figure 8b**

A mean ceramic date (South 1977) calculated for Feature 22 (discounting the decorated tin-glazed earthenware dated to 1711) yields a date of 1724 for the refuse pit.

In the field, it appeared as though Feature 22 began at the same stratigraphic level (Stratum 4) as the brick clamp. However, upon reviewing field notes and photographs, the evidence suggests that Feature 22 predates the construction of the brick clamp. The initial levels of each feature were apparently disturbed by agricultural activity, making the exact point of origin difficult to determine. A few nineteenth-century artifacts, which are prevalent throughout Stratum 3, are present in the transitional zone below Stratum 3 and above the feature. As Feature 22 was further defined and bisected there was no mixing of artifacts. All of the remaining assemblage dates to the early eighteenth century. The stratigraphic profile of Feature 22 indicates no washing or siltation, suggesting a rapid filling of the pit. It is interpreted that the pit was dug and filled before the construction of the overlying brick clamp for the following reasons: the soils of Feature 22 exhibit signs of heat alteration, its limits were clearly defined immediately below the point of origin of the brick clamp, and the artifacts from Feature 22 predate the assumed date of origin of the brick clamp (i.e. the first through third quarter of the eighteenth century, the archeologically suggested time period for the construction of the manor house). This trash pit is most likely associated with the late seventeenth- to early eighteenth-century earthfast structure.

## **FEATURE 17**

### **The Late Seventeenth- Early Eighteenth-Century Borrow Pit Feature**

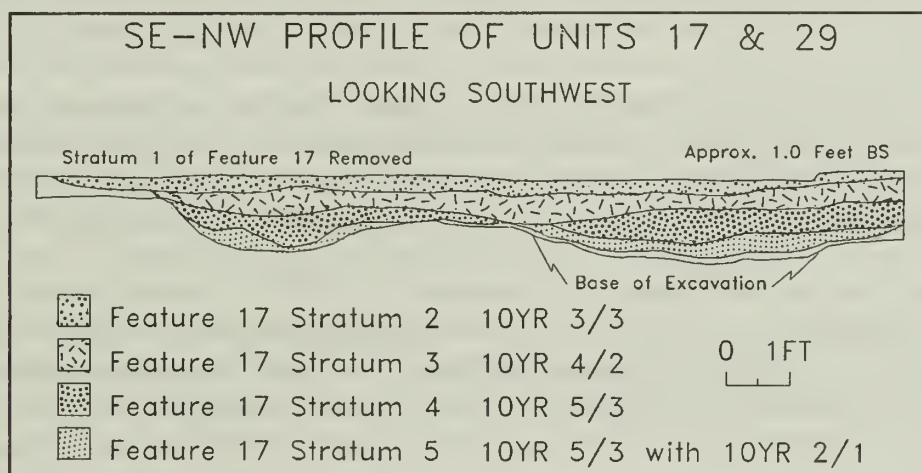
Beneath Stratum 4, the brick construction debris stratum of the Harmony Hall manor house, and Stratum 5, the thin occupation stratum of the earthfast house, a clearly defined straight edge of a dark, ashy, organic soil was uncovered in Unit 9. This discovery, as previously mentioned, occurred near the end of the 1985 field season. Eight more units were excavated in an attempt to expose the limits of this feature, designated Feature 17.

The excavation of these nine units revealed that the dark soil boundaries of Feature 17 consisted of two straight edges connected at a right angle and that the feature's surface contained numerous late seventeenth- and early eighteenth-century artifacts, indicating that Feature 17 might be significant. Due to the coming of winter and other Park Service obligations, the excavations were closed with the expectation of returning in the spring. To protect the feature, the excavated area was covered with perforated plastic sheeting and filled with sand.

Returning in late Spring of 1986, it was an easy task to remove the sand, lift the plastic, and resume the excavations. Eleven more 5-by-5 foot units were eventually opened during the Spring and Summer of 1986, making a total of twenty contiguous units in this block (see fig. A-8).

With the removal of the soils in the additional eleven units down to the surface of Feature 17, the exposed dark soil area assumed a rectangular shape (fig. A-9). The southwest end of the rectangle has an approximate width of 16.5 feet, the partially exposed sides measured roughly fifteen feet each in length, and the central axis measured 19.5 feet. The regular shape of this feature, the abundance of late seventeenth- and early eighteenth-century domestic debris, the presence of charred wooden members and charcoal and ash, and the subsequent discovery of a large post and mold stain (Features 41 & 41A), pointed to the possibility that Feature 17 was an earthfast or post-in-the-ground structure. Feature 17 has since been identified as a borrow pit associated with an earthfast structure. However, this feature demonstrates characteristics unlike irregularly shaped borrow pits associated with late seventeenth-century sites (Kelso 1966; Pogue 1987).

In order to investigate this feature more thoroughly, selected areas of Feature 17 were excavated completely to subsoil, a cross-sectional profile was exposed in other areas, and the remaining portions were left unexcavated. All soils from the feature were removed following natural or cultural zones of deposition and screened through 1/4-inch wire mesh. Selected stratigraphic zones were water-screened for recovery of minute artifacts and organic material.



**Figure 9** *SE-NW Profile of Units 17 & 29, Looking Southwest*

The cross-sectional profiles (fig. 9) revealed that the exposed section of Feature 17 is a shallow, basin-shaped depression with an undulating floor cut less than a foot into the subsoil. In all the excavated units containing Feature 17, at least three distinct soil strata were encountered before reaching subsoil. Within Feature 17, two other significant features (Features 63 and 64, see fig. A-8) appeared that initially seemed to support the conjecture that this feature was the remains of an earthfast structure.



The northern end of Feature 17 contained a circular depression approximately 6.5 feet in diameter dug between one and two feet deeper than the surrounding portions of the feature. This depression, called Feature 63, contained three additional strata and many artifacts. Additionally, along the western edge of Feature 17 and in its southwest corner (Unit 10), an ill-defined area of ash and very soft brick or daub was exposed in the first stratum. This area, designated Feature 64, was suspected to be the remains of a possible hearth. These two features are discussed in greater detail below as the general stratigraphic sequence of Feature 17 is described.

### **FEATURE 17 STRATIGRAPHIC SEQUENCES**

The first stratum of Feature 17 consists of a 10YR 4/3 dark brown loamy silt containing charcoal flecks and ash scattered throughout. Stratum 1 of Feature 17 originated at a mean depth of approximately 1.5 ft below ground surface and averages 0.1 to 0.3 feet in thickness. Stratum 1 was present in each of the units excavated in Feature 17.

Within the first soil stratum of Feature 17, an ill-defined area of ash, very soft brick or daub was exposed along an edge of Feature 17 in the southwest corner. Although the borders of this area, designated Feature 64, were ephemeral, the shape approximated by the ash, and soft brick or daub suggested a rectangle measuring roughly 4.5 feet by 2.5 feet (see fig. A-8). Three distinct soil strata were present in Feature 64, all containing an abundance of charcoal, ash, clay/daub and some soft brick. The physical characteristics of the soils in Feature 64 and the discovery of an arm of a pair of hearth tongs in this area initially suggested Feature 64 was a hearth.

The second stratum of Feature 17 consists of a 10YR 4/3 brown loamy silt with considerable amounts of 10YR 5/6 clay/daub inclusions and brick flecks. Stratum 2 originates at a mean depth of approximately 1.7 feet below ground surface and averages 0.2 to 0.3 feet in thickness. Stratum 2 was present in each of the units excavated in Feature 17.

The third stratum of Feature 17 originates at a mean depth of approximately 1.9 feet below ground surface and averages 0.4 to 0.6 feet in thickness. Stratum 3 is a 10YR 5/3 to 4/3 brown to dark brown loamy silt with a significant amount of ash and charcoal flecks. Stratum 3 was present in each of the units excavated in Feature 17.

The first three strata of Feature 17 appeared to be the remains of a burned structure. Strata 1 through 3 contained ash, charcoal, and many domestic artifacts scattered throughout the feature. Stratum 2, with the inclusions of clay/daub chunks



and soft brick flecks could possibly represent a chimney fall during a fire, sandwiched between the level of initial burning (Stratum 3) and final burning (Stratum 1) of a structure.

Beneath Stratum 3 of Feature 17, three more distinct soil strata appeared; usually in some of the lower lying areas of the feature. Stratum 4, which originates at a depth of approximately 2.3 feet below ground surface, is a 10YR 5/3 to 5/4 brown to yellowish-brown loamy silt almost completely devoid of artifacts. The thickness of Stratum 4 varied throughout Feature 17. In the northern end of the feature, where the circular basin-shaped depression was discovered, Stratum 4 averaged 0.4 feet in thickness. In adjacent areas outside this depression, Stratum 4 averaged 0.2 feet and less in thickness.

Beneath Stratum 4, a fifth stratum appeared in and around the circular depression within Feature 17. This fifth stratum originates at a depth of approximately 2.6 feet below ground surface. Stratum 5, which consists of a 10YR 4/3 to 4/4 brown to dark yellowish brown silty loam with some charcoal and ash, averages 0.3 feet in thickness. This stratum contained a profusion of artifacts, especially in the area of the circular depression (fig. A-10).

The characteristics of Strata 4 and 5, in the circular depression area, initially suggested that this depression might be the remains of a storage pit or cellar beneath the floor of Feature 17; therefore it was designated Feature 63 (see fig. A-8). Stratum 5 appeared to be trash tossed into the storage cellar upon its abandonment and Stratum 4 appeared to be an intentional soil covering or wash over this stratum.

Beneath Stratum 5, in the possible pit or cellar area, a sixth soil stratum appeared. Stratum 6 originates at a depth of nearly 3.0 feet below ground surface and consists of a 10YR 5/6 yellowish- brown clayey silt containing few artifacts. Stratum 6 averages 0.2 feet in thickness and has the appearance of loose subsoil that was not completely excavated when the pit was dug.

Upon review of the field notes, photographs, and cross-sectional profiles and after consultations with a number of archeologists specializing in the 17th century Chesapeake (Miller 1992; Hurry 1992; Pogue 1992; King 1992) the consensus is that Feature 17 is most likely the remains of a borrow pit for the mining of clay. The clay would have been used to construct and periodically repair a chimney on a nearby earthfast structure. The undulating, basin-shaped nature of the floor of Feature 17 (fig. A-11) suggests that a particular clay lens was being removed and the excavators were following the natural stratigraphy.

The pit feature (Feature 63) within Feature 17, is probably an area that either was dug deeper as the excavators followed the clay source or was dug for the burial of trash during the mining of the clay. The gently sloping sides of the pit differ from the usual straight sides of storage cellars excavated beneath earthfast structures, therefore it would appear this feature is not a cellar. Also, the sterile wash lens of Stratum 4 indicates that the pit was left open to the elements rather than being covered by a structure (Miller 1992; Hurry 1992).

The hearth area (Feature 64) of Feature 17 is likely to be the remains of a chimney fall and debris from a hearth. Within Stratum 2 a number of flat stones were found, suggesting that the hearth platform was stone-lined and located in a nearby structure. Based on evidence from the excavation of a post hole and mold feature discovered next to Feature 17 (discussed below), it would appear that the hearth originated from an earthfast structure adjacent to Feature 17.

The rectangular shape of Feature 17, the features encountered within it, and the types of artifacts recovered during its excavation had previously led to the interpretation that the feature was the remains of a structure. Although the evidence now indicates that Feature 17 is the remains of a borrow pit, the straight edges and right angle corners of the feature have not been adequately explained and remain a mystery.

During the preparation of this report the two senior authors, had an opportunity to reinvestigate Feature 17 in an attempt to determine the northeast limits of the feature. Two backhoe trenches were excavated to remove the disturbed overburden and hand-excavation was employed to expose the surface of the feature. In each of these trenches the edge of Feature 17 was revealed indicating that the limits of the feature extended approximately 2.5 feet northeast of the original excavations (see fig. A-8). Evidence revealed by the trenching seems to indicate the northeast end of the feature is not nearly as regularly shaped as that of the southwest end. The total length of the feature is approximately 22 feet and the width is approximately 16.5 feet at its widest.

Feature 17 contains the domestic refuse of a nearby structure, most likely an earthfast house. All the artifacts recovered from Feature 17 cluster tightly around a late seventeenth- to early eighteenth-century time frame. Ceramics from the midden include North Devon gravel-tempered earthenware, a variety of black-glazed earthenwares, Staffordshire slipware, monochrome blue and polychrome delftware, and Rhenish grey "Westerwald" blue and manganese incised stoneware (Plate B-4). These wares were common during the period 1675-1720 (Noël Hume 1970). However, a few sherds of slip-dipped white salt-glazed stoneware were found at the top of the feature, along with an English brown salt-glazed stoneware mug bearing a "GR" excise mark. The former dates ca. 1715-75 and the latter is post 1714 (South 1977:211; Oswald et al. 1982:278).

An initial minimum vessel count of 51 was recorded for the ceramic assemblage from Feature 17. Using a vessel typology for classifying vessel shapes excavated in the Chesapeake area developed by Beaudry and others (1983), the Feature 17 assemblage includes 2 food processing, 3 food and drink storage, 25 beverage consumption, 2 food consumption, 0 health/hygiene, and 19 unidentifiable.

An initial minimum vessel count of 26 was recorded for the glass assemblage from Feature 17. These vessels include dark olive green, globular-bodied wine bottle fragments (Plate B-5), a small, square-bodied, dark olive green medicinal-type bottle, and stemware fragments (Plate B-6).

A total of 247 clay tobacco pipe-stems from the midden provide a Binford (1962) mean date of 1715.3. Comparing this with the datable ceramics, 1715 is closer to an end date than a median date for the filling of Feature 17. This circumstance is likely due to the small sample size (see Appendix D).

Clay tobacco pipe bowls and bowl fragments found in the fill are typical of Bristol manufacture during the period ca. 1692-1720s (Potter and Sonderman 1991:30-32, 34). Unique among them is an unusual English belly bowl (fig. 10). On the smoker's right side of the bowl is a relief-molded cartouche bearing the initials "RC [over] PW." This specimen is similar to others found in New York State and a cache in New York City except that it has no rouletting below the mouth of the bowl (McCashion 1979:46). This characteristic might indicate that the Harmony Hall pipe dates after the mold agreement of 1710 (Jackson and Price 1974:16-17), which heralded the disappearance of rouletting within approximately fifteen years of that date. The pipe was probably made in Bristol, based upon the bowl form and relief-molded cartouche (Noël Hume 1970:305). Unfortunately, the pipemakers remain unknown. (McCashion 1988).

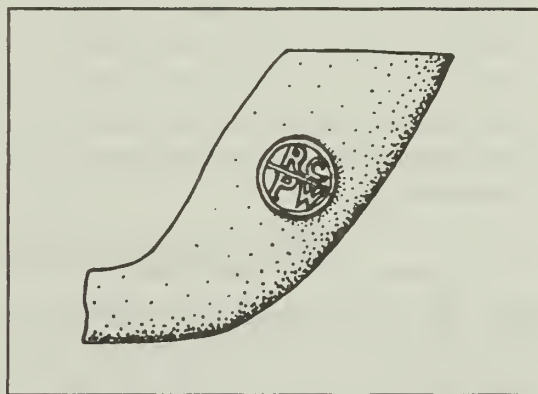


Figure 10 *RC/PW Pipe Bowl*

Other archeological remains from the earthfast house include animal bones (Appendix E), a wrought-iron strap hinge, a portion of a set of hearth tongs similar to that illustrated in Noël Hume (1982: 51), a "broad type" garden hoe blade similar to that illustrated in Egloff (1980:31; Plate B-7), scissors, gunflints, and eight drawn, glass beads (four round and four tube, representing five different types, Plate B-8).

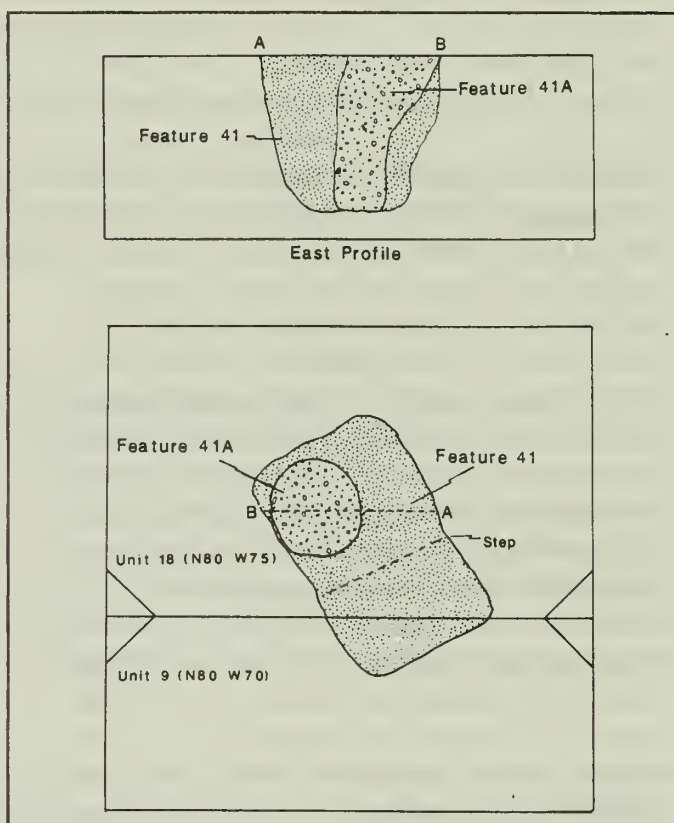


Based upon an examination of glass beads in collections in Amsterdam, Holland, all of the Harmony Hall beads are probably Dutch made (Potter 1988).

### FEATURES 41 and 41A Post Hole and Post Mold

In an area a few feet off the southwest corner of Feature 17, a large post hole and post mold feature was discovered (see fig. A-8). This feature, designated 41 and 41A (post hole and post mold), appears at a depth similar to Feature 17. The post hole was rectangular in shape, measuring approximately 1.5 feet by 3 feet. The post mold, set near the southeast corner of the hole, had a diameter of 0.9 feet and, following bisection of the feature, was shown to taper to 0.5 feet at its base. Following the removal of the post hole fill, the base of the hole was revealed to be stepped. The south-western end of the hole was 0.5 feet deeper than the north-eastern end, with a sharp step appearing in the middle of the hole (fig.11).

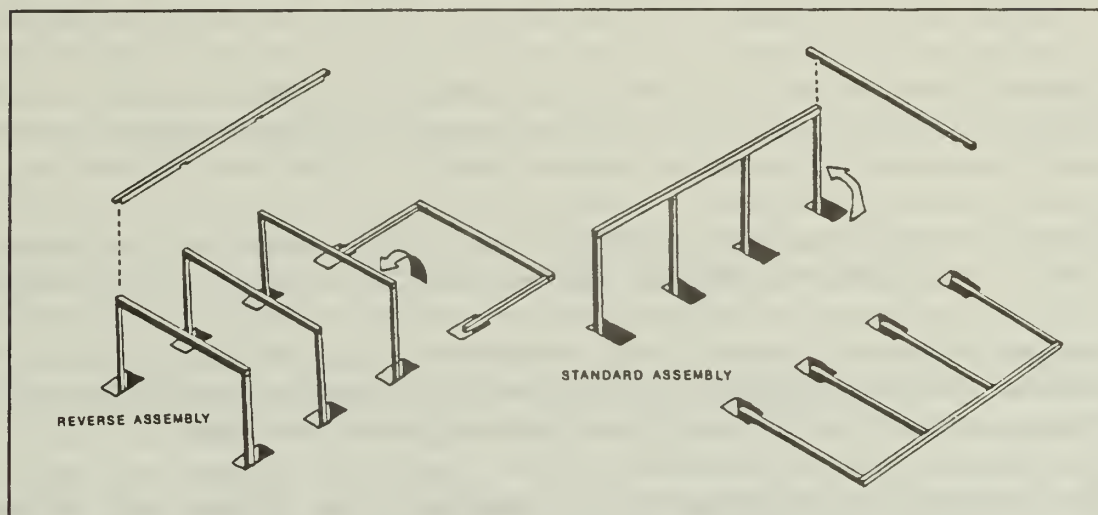
The nature and orientation of the post mold and hole suggest that this feature is possibly the northeast corner of the late seventeenth-century post-in-the-ground structure that is oriented with the long axis of the house running northeast to southwest, toward and under the extant brick house (fig. A-8; Miller 1992; Hurry 1992; Pogue 1992). The physical characteristics of the post hole and mold indicate



**Figure 11** *Profile & Plan view of  
Features 41 & 41A*



that the construction technique employed was most likely the reverse assembly procedure (fig. 12). It is unlikely that any other remains of this structure exist due to construction of the Harmony Hall manor house atop the site.



**Figure 12** *Earthfast Structure Assembly Procedures*  
(from Neiman 1980:49).

## **FEATURE 48**

### **Kitchen Wing Dependency to the Harmony Hall Manor House**

During June and early July of 1987 additional work was undertaken at Harmony Hall in response to Park Service approval for the removal of a Collins-period structure attached to the southern gable end of the manor house in preparation for the construction of a new kitchen addition. The work focused on the south end of the manor house where excavations took place prior to the destruction of a 1930s hyphen separating the main block of the house from a 1930s kitchen addition (see fig. A-4).

It was evident prior to the destruction of the hyphen that the area was heavily disturbed by Collins-era construction. Despite the careful demolition of the hyphen, subsurface disturbance of the area was unavoidable. Following the destruction of the hyphen, archeological clearance was required prior to the construction of the new kitchen. It was hoped that the excavation might uncover evidence of an eighteenth-century wing addition or other dependency to the manor house.

At arbitrary points along two parallel lines extending south from the corners of the main block of the manor house, two 5-by-5 foot excavation units (Units 38 & 39) were placed in an effort to discover any remnant of a wing addition to the house. In addition to the standard 5-by-5 foot units, a number of smaller 2 1/2-by-5 foot extensions to existing units were used to save time. These units were eventually expanded into complete 5-by-5 foot units resulting in an exposed area that resembled a squared U (see fig. A-12). Each unit was excavated following natural or cultural stratigraphic zones of deposition and tied into the central datum for the site.

From the outset, it was obvious that the area had been altered by construction. In addition to the ground-disturbing activities from the demolition of the hyphen, it became clear that other Collins-era actions were also responsible for a significant amount of impact. Despite these disturbances, intact subsurface features were present. The most significant of these was the remnant of a builder's trench for what was probably a brick-and-frame kitchen dependency or wing.

The "footprint" for the dependency first appeared in Unit 38 (fig. A-12). Following the removal of the disturbed overburden, a second lens of mixed, disturbed soils was removed containing a variety of eighteenth- and nineteenth-century ceramics and glass. At approximately 1.1 feet below grade, excavators began to uncover a series of large river cobbles clearly placed in some deliberate pattern (fig. A-12). The excavation unit was leveled at this surface and a band of dark soil appeared from the surrounding yellowish-brown clays, running east-west (and parallel to the south gable end of the manor house). The band of dark soils contained brick fragments and mortar chunks, suggesting that the trench was robbed of its original brick foundation. The physical characteristics of this robbed trench is similar in nature to the robbed trench exposed by the excavations of the Chapel Rectory at St. Mary's City (Riordan 1992). The area of cobbles is contained within this dark soil band which measures approximately 1.5 feet wide.

Simultaneously, excavators working in Unit 39, having removed a similar series of mixed-soil horizons, came down on a dark soil band running east-west through the unit at approximately the same depth as Unit 38. At this point, in order to more fully expose the feature, it was a matter of following the dark soil band by adding six additional 5-by-5 foot units (Units 40, 41, 42, 43, 47, & 48) and extensions to those units (Units 44 and 45).

The stratigraphy of each of the additional excavation units is similar to that of Units 38 and 39. Stratum 1 consists of a top soil/overburden with some mixing of the demolished hyphen and Stratum 2 consists of a disturbed horizon associated with the Collins-era construction of the hyphen, and destruction debris of an earlier

dependency. The third soil stratum in most of the units is the point of origin for the dark band of soil, interpreted here to be the in-situ remains of the kitchen wing or dependency builder's trench (appearing at approximately 1.0 to 1.5 feet below ground surface).

Further excavation around the cobbles exposed in Unit 38 uncovered more cobbles to the west which ultimately extended nearly five feet into Unit 48. The cobbles, many of them over a foot in diameter, most likely are the remains of a hearth chimney foundation measuring approximately 1.6 feet wide and just over 5 feet long (fig. A-13). The cobbles appear to be dry laid at this foundation level. It is likely that a masonry chimney was constructed atop the cobble foundation.

Adjacent to the eastern limit of the cobble stone foundation were the remains of a post hole and mold (Feature 51, see fig. A-12). The post hole and mold were probably the remains of an upright for scaffolding used in the original construction or subsequent repair of the chimney. Artifacts recovered from the excavation of this feature include oyster shell fragments, a nail, two pieces of pearlware, and a fragment of a scroll brick identical to those on the belt course of the Harmony Hall manor house. The presence of the pearlware sherds suggests a late eighteenth- to early nineteenth-century period of construction or repair to the chimney. The presence of the scroll brick indicates a post-manor house construction or repair date for the chimney.

More excavation units were placed to expose the builder's trench east and west of the stone foundation. The builder's trench was followed westward into adjacent units where the trench forms a corner and turns to the north towards the manor house (see fig. A-12). The trench continues to the east where it turns a corner to the north into Unit 41, forming a third side to the wing or dependency.

One of the final squares (Unit 47) was placed near the southwest corner of the addition to the manor house (see fig. A-12) in an effort to follow the builder's trench north and find its limits. At approximately 1.8 feet below surface the remains of the builder's trench was exposed. The trench clearly stops and appears to turn to the east, forming a corner, but unfortunately, Collins-era construction of the addition disturbed the area to the east making it extremely difficult to confirm the presence of the north wall to the dependency. If this area is, indeed, a corner to the possible kitchen dependency, the overall measurements for this structure would be approximately thirty feet by fifteen feet, with the long axis perpendicular to the main block of the house. As the builder's trench for the dependency appears to form a corner before reaching the main house, this structure was possibly connected to the house by a hyphen or was an entirely separate dependency.

Artifacts from Unit 47 included late seventeenth- and early eighteenth-century ceramics and glass, suggesting the presence of a nearby feature of that age. As this unit is on the opposite side of the Harmony Hall manor house, and southwest of Feature 17 and the post hole and mold remains (Features 41 and 41A) of the probable earthfast structure, it appears this unit contained debris deposited adjacent to what could have been the southwest end of the post-in-the-ground structure (see fig. A-4).



**CHAPTER 4**

**SUMMARY AND**

**ANALYTICAL COMMENTARY**

**by**

**Stephen R. Potter, Ph. D.**

**Robert C. Sonderman**

**Matthew R. Virta**



## SUMMARY

Based on the historical documentation and the archeological evidence, the following interpretation describes the events surrounding the occupations of the Harmony Hall (Battersea) property during the late seventeenth to the third quarter of the eighteenth century. In 1692, Thomas Lewis acquired a portion of the original Battersea patent from Philip Mason. Shortly after acquiring the tract, it appears that Lewis constructed an earthfast house on the property. This supposition is supported by the archeological evidence from Feature 17, the borrow pit associated with the probable remains of an earthfast house (Features 41 and 41A - post hole and post mold). The artifacts recovered from Feature 17 all cluster tightly around the late seventeenth to early eighteenth century. The historical documentation also supports this conjecture, as four years later Lewis willed 100 acres to his son Richard. The acreage that Richard Lewis inherited included the house in which his mother was living.

At the time of Thomas Lewis' probate inventory, his estate was valued at £50.10s, placing him in an intermediate group of planters whose living standards were between those of the poor and those of the middling and rich (Horn 1988: 82-83). The earthfast structure and the domestic debris of the Lewis occupation found in the archeological record are typical of this economic class (Miller 1992; Hurry 1992; Pogue 1992).

In 1709, Richard Lewis sold the 100 acres of land containing his parents' home to a carpenter named William Tyler. It is possible that William Tyler constructed the extant, brick Georgian manor house now known as Harmony Hall. The will drafted by William Tyler in 1718 and executed upon his death in 1721 (see Chapter 1), left his "dwelling plantation called Battersea" to his wife Elizabeth, a mill to one daughter, and his other plantation called Clarkson Purchase to another daughter. If Harmony Hall and the "dwelling plantation called Battersea" are one and the same, this places the time of construction for Harmony Hall or "Battersea" between 1709 and 1718. Tyler's will seems to indicate that he was a man of some means, capable of affording the cost of constructing the brick manor house (see Chapter 1).

The archeological evidence helps to tighten the date range for the possible construction of Harmony Hall. As Harmony Hall was built following the filling of the borrow pit (Feature 17) and over the remains of the probable earthfast structure (Features 41 and 41a), the date of construction for the manor house could be towards the end of the first quarter of the eighteenth century. Combining the documentary and archeological data, a possible date for the construction of Harmony Hall would be pre-1718, based on the evidence from the underlying strata and associated features and William Tyler's will.

Alternatively, other archeological evidence combined with the historical documentation and an informal architectural review (Ridout 1992) suggests a date of construction for Harmony Hall of post-1769. The lack of key diagnostic ware types from the mid-eighteenth century, the documentation indicating the absence of owner occupation of the property, and Ridout's (1992) interpretation that the house was constructed in the late eighteenth century, all support the later construction date.

## ANALYTICAL COMMENTARY

Having reconstructed the historical events responsible for the creation of the archeological record at Harmony Hall, the archeological data will now be used to independently test hypotheses derived from a colonization model developed by Henry M. Miller (1984). Specifically, Miller's research predicts that in the earliest phases of colonization, the adaptive strategy will be more diffuse, with the settlers concentrating upon a broader range of resources than their contemporaries in the homeland. Over time, as available lands are occupied and the population grows, greater emphasis is placed upon fewer but more dependable resources which can be intensively exploited, and gradually the adaptive strategy becomes more focal.

Using animal remains and other archeological materials from fifteen sites in the estuarine coastal plain of the Potomac and James rivers, Miller's (1984) analysis supported the prediction that early colonial subsistence practices in Maryland and Virginia depended upon a much wider range of animals than in Britain. He also discerned a trend in the data toward increased utilization of a few select resources. By the late 1680s, a more focal subsistence pattern emerged which de-emphasized wild resources and emphasized two domestic species -- cattle and swine.

A similar analysis of the animal remains from the borrow pit (Feature 17) for the nearby earthfast structure at Harmony Hall is instructive for several reasons. First, the feature dates from 1692 till near the end of the first quarter of the eighteenth century, the very time that Miller predicts the emergence of a more focal adaptive strategy. Second, the site was located along the late seventeenth-century western frontier of Maryland. And finally, the site is situated near the head of the interior coastal plain of the Potomac River, providing a nice contrast to Miller's data derived from sites in the estuarine Coastal Plain.

A total of 1,424 animal bones were analyzed from Features 17 and 63 (Appendix E). The composition of the faunal remains by Class equals 1,382 mammal, 35 bird, 2 fish, and 5 turtle bones. Of the total number of animal bones, 325 or 22.8% were identifiable to genus or species.



Examination of the domestic faunal remains resulted in the following bone tabulation: 148 cattle, 151 swine, 4 sheep/goat, 3 chicken, and 2 dog bones. The percentage of bone by domestic animal to the total number of bones, both domestic and wild, is 94.79%. Based upon an analysis of the minimum number of individuals (MNI), at least 6 cattle, 8 swine, 2 sheep/goat, 2 chickens, and 1 dog are represented in the sample.

The bones of wild animals were tabulated with the following results: 6 deer, 1 goose, 1 duck, 2 teal, 2 catfish, and 3 turtle bones. Again, the percentage of bones by wild animal to the total number of bones from all animals is 5.23%. An analysis of the MNI indicates only one animal is represented in each category.

At first glance, the Class makeup of the collection shows that fish were not especially important. Indeed, given the condition of the other bones from the site, if the occupants had been eating great quantities of fish, the evidence should have survived in the soil. Although this conforms to similar observations made by Miller (1984:290), it is curious that the settlers would have ignored the abundant anadromous fish runs for which this part of the Potomac River is famous. Perhaps the early occupants of the Harmony Hall property exploited the annual spring fish runs, but processed their catch away from the living area.

When the percentages of domestic bone and meat are compared to the percentages of wild bone and meat, the differences are striking. Domestic animal bone accounts for 94.79% of the total identifiable bone or 95.66% of the total meat available. Thus, the analysis of the faunal remains from the late seventeenth- and early eighteenth-century occupation of Harmony Hall supports Miller's hypothesis that over time, subsistence patterns became focused upon two domestic animals -- cattle and swine -- with a corresponding decline in the amount of wild game in the diet. As Miller (1984:382) has succinctly written, "in addition to meat, dairy products, and cooking fats, cattle and swine also provided a secondary source of income, a buffer against economic difficulty, and a means of improving the lives of one's children through inheritance."

The archeological findings from the seventeenth-century occupation of the Harmony Hall site are also supported by Thomas Lewis' probate record of 1697. His estate inventory lists 24 swine, 14 cattle, 17 sheep, and 1 adult horse. When these figures are compared to the MNI represented in the archeological sample, the results are interesting. Swine account for 43% of the domestic animals listed on the 1697 inventory and 42% of the domestic animals from the archeological sample. The percentage of cattle in the inventory is also close to the percentage represented in the archeological sample: 25% to 32%. However, sheep comprise 30% of the animals inventoried in 1697 and only 11% of the MNI count. Perhaps, this indicates that swine and cattle were used more for meat, while the sheep were kept for their wool. Furthermore, the relatively large number of sheep on Thomas Lewis' 1697

probate supports Miller's (1984: 172-173) observation that sheep raising and wool spinning increased markedly between 1680 and 1710. Miller's observation is supported further by the 1721 Tyler inventory (see Appendix A-7), in which sheep account for 47% of the total livestock inventory.

When Thomas Lewis built his earthfast house in 1692, the inner coastal plain of the Potomac River basin, from Mattawoman Creek to the falls, was still home to groups of Piscataway, Mattawoman, and other Indians, and only sparsely settled with English plantations (Cissna 1986:176, 180-185). The great natural trade route provided by the river, running roughly east-west, helped to make this a dynamic region prehistorically, as well as historically. Yet, by the late seventeenth-century, conditions along the western gradient of the Potomac River frontier had changed dramatically. Indian populations, although present, were drastically reduced (Cissna 1986:179-190) and English planters new to the Potomac frontier were afforded some measure of stability by their links, however tenuous, to the earlier and more settled parts of the Maryland colony not far to the east. Because of this, adaptive strategies of frontier planters, like Thomas Lewis, were virtually indistinguishable from those of their peers living along the more secure and populous St. Mary's and Patuxent rivers (Miller 1984:52).







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Land Records

Tax Lists

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**APPENDIX A**

**DRAWINGS AND PHOTOGRAPHS**

**by**

**Robert C. Sonderman**

**and**

**John W. Ravenhorst**







FIGURE A-1 HARMONY HALL, RIVERSIDE VIEW

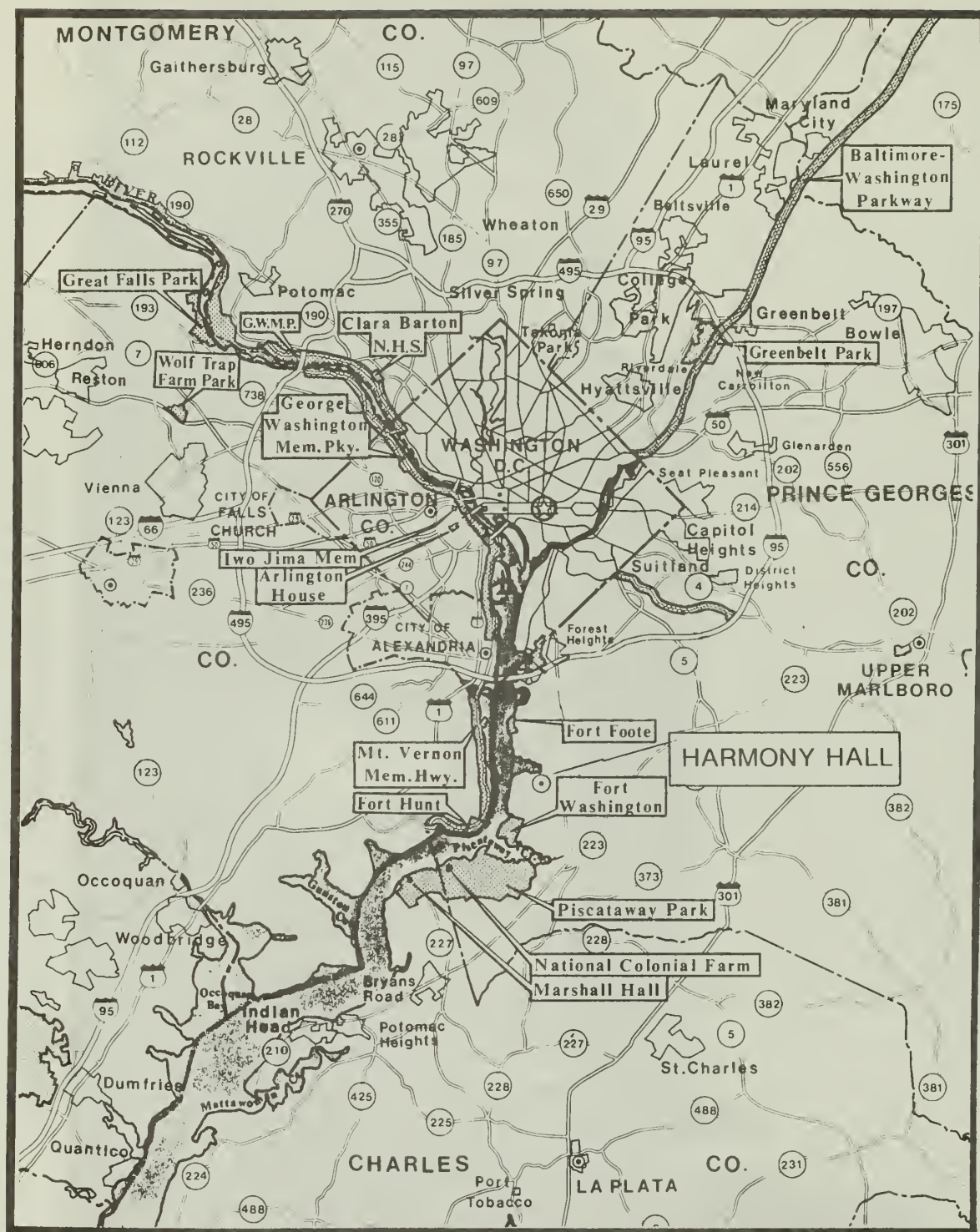


FIGURE A-2 AREA MAP OF REGION





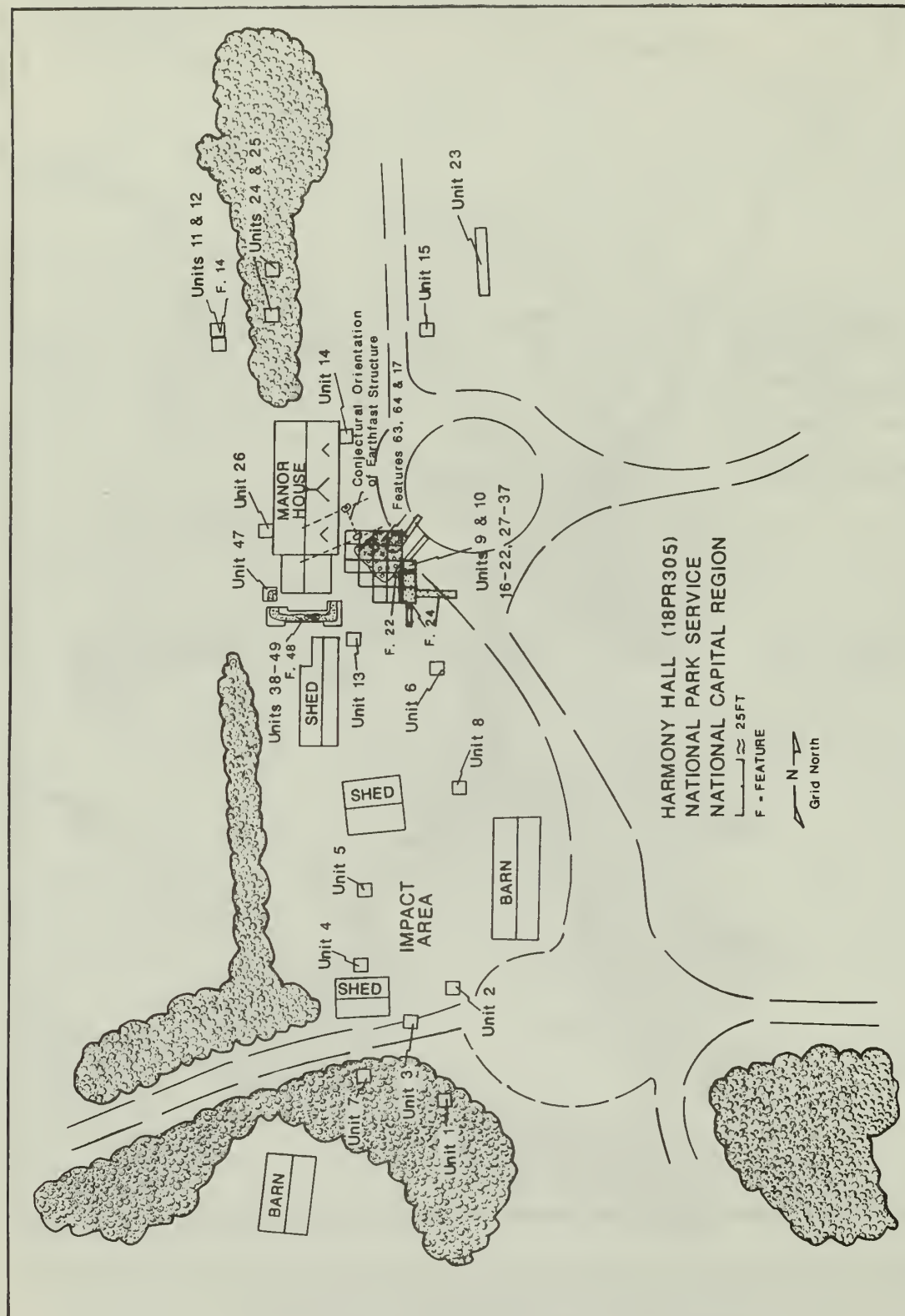


FIGURE A-4 SITE MAP DETAIL (Schematic)



(226)

1663  
 Silver A. A October 21<sup>st</sup> 1662 To the Honble the Viewd: Generall  
 (460) Laid out for Humphrey Haggitt of this province a parcell of land  
 Humphrey Haggitt in Charles County called Battersey lying on the North Side of  
 506 Acres. Pascattoway River on the North East Side of a Creek in the said  
 Battersey River called Flash Creek Beginning at a bounded Pokechikary  
 The same Entred standing by the mouth of the said Creek, and running South East  
 already made and for breadth up the said Creek for the length of Two hundred and  
 fifty perches, to a bounded Oak, bounding on the East with a  
 Line drawn North East from the said Oak for the length of Three  
 hundred and twenty perches, to a bounded Oak, on the North  
 with a Line drawn North West from the end of the former Line  
 for the length of Two hundred and fifty perches, to a bounded Oak.  
 that intersects a parallell Line drawn from the first bounded  
 bounded Oak, on the West with the said parallell, on the South  
 with the said Flash Creek, containing and now laid out for five  
 hundred Acres more or less To be held of Zacharie Mauer  
 November the 11<sup>th</sup> 1662. John Sewger Depy Sur:

FIGURE A-5 ORIGINAL PATENT FOR BATTERSEA  
 (Courtesy of Maryland State Archives)

A True & Exact Inventory of all the goods & Chattels of  
 of Thomas Lewis Late of Prince George County Decd  
 Taken this 16<sup>th</sup> Day of January 1697 By Wm Hutton  
 & Wm Hitchison So far as Coms to our Sight or Knowledge  
 (m) 7 hoggs about 3 years old at 15<sup>s</sup> 8<sup>d</sup> 11<sup>d</sup> 5<sup>d</sup> 5<sup>d</sup>  
 7 Ditto about 2 years old at 10<sup>s</sup> 4<sup>d</sup> 10<sup>d</sup> 10<sup>d</sup>  
 10 Shoats 10<sup>s</sup> 17 Shups 7<sup>s</sup> 13<sup>d</sup> 8<sup>d</sup> 3<sup>d</sup>  
 1: horse 2<sup>s</sup> 2<sup>d</sup> 1 mare 2 years old Cull 3<sup>s</sup> 4<sup>d</sup>  
 3: Iron Bolls 1<sup>s</sup> 1<sup>s</sup> 1 Frying pan 3<sup>s</sup> 1 Gun 10<sup>s</sup> 14<sup>s</sup> 13<sup>d</sup>  
 12 Trays 6<sup>s</sup> 2<sup>s</sup> 2 Small Tubbs 2<sup>s</sup> 8<sup>d</sup>  
 1 Tinn pans & Tinn Kettle - - - - - 4<sup>s</sup> 6<sup>d</sup>  
 2 Meale sifters 2<sup>s</sup> 1 Chest 12<sup>s</sup> 11<sup>d</sup>  
 2 Boales 2 piggins 1 powdering Tub 1 Churn - - - 1<sup>s</sup>  
 1 Cannis beddick rugg & Blanketts - - - - - 1<sup>s</sup> 6<sup>d</sup>  
 1 Feather Bedd rugg & Blanketts - - - - - 1<sup>s</sup>  
 1 Iron pestell & 1 Copper Bolls - - - - - 5<sup>d</sup>  
 5 Cows & Calves at 2<sup>s</sup> 4<sup>d</sup> 10<sup>d</sup> 12<sup>s</sup> 10<sup>d</sup>  
 2 Cows at 2<sup>s</sup> 5<sup>d</sup> 4<sup>s</sup> 10<sup>d</sup>  
 3 heifers 3 years old & 1 Bull - - - - - 6<sup>s</sup> 15<sup>d</sup>  
 3 Ditto 2 years old - - - - - 3<sup>s</sup>  
 1 Chest of old Carpenters Tools - - - - - 1<sup>s</sup> 10<sup>d</sup>  
 1 Chest of Shdchers & 1 Iron Chaffin dish - - - 5<sup>s</sup>  
 The above is a True acc<sup>t</sup> of the above Estate - 55<sup>s</sup> 10<sup>d</sup>  
 taken in Money by us the Day above  
 written as Witnesses our hands & seals -  
 Wm Hutton (Seal)  
 Wm Hitchison (Seal)

FIGURE A-6 THOMAS LEWIS PROBATE INVENTORY  
 (Courtesy of Maryland State Archives)

*An Inventory of the Goods and Chattels of William Tyler  
late of Prince Geo: County Dec'd*

7 Cows and two Calves	£ 32.5-
4 two Year Old Cattle	£ 3.4-
3 Yearlings	£ 1.4-
2 Old horses and one Mare	£ 5.10-
18 Yows 18 Lambs one Ram	£ 9.5-
24 Sows and Pkots	£ 2.8-
3 Negro man	£ 28.4-
One Negro woman	£ 24.4-
2 white men servants the one having 12 and the other 13 months to serve	£ 4.4-
One 2 Year Old Colt	£ 1.4-
5 Gall Wine	£ 5.2-
19 Bottles Lisbon wine	£ 1.12.6
550 Gall Cyder	£ 8.16.8
2 Parcel Cyder Caskes	£ 2.8-
2 Beds & furniture	£ 10.4-
2 Beds & Covering	£ 6.4-
3 flock beds and Covering	£ 2.5-
One Ditt and Blanket	£ .7-
One Bolster and Course Rugg	£ .10-
13 Old Sheets	£ 2.4-
2 Counterpane	£ .12-
11 Pillow Cases	£ .11-
10 Napkins	£ .7-
3 Course Table Cloths	£ .6-
10 Towels	£ .3.4
2 Table Cover	£ .2-
2 Small table Cloths	£ .2-

FIGURE A-7 WILLIAM TYLER PROBATE INVENTORY  
(Courtesy of Maryland State Archives)

6 Leather Shoes . . . . .	£ 1 " 16 " -
3 tables . . . . .	£ 1 " " -
Old Pictures and one Looking Glass . . . . .	£ " 10 " -
4 Chests . . . . .	£ 1 " " -
110 pounds Iron Pot . . . . .	£ 1 " 7 " 6
2 Old Brass kettles . . . . .	£ " 18 " 8
One Skillet & frame . . . . .	£ " 2 " 6
An Old Sad Board Lumbering out house . . . . .	£ " 12 " -
3 Old Chests & a Box . . . . .	£ " 8 " 6
2 horse harness and a Pad . . . . .	£ 1 " 2 " -
2 Old Spades, a p. Sheep Shoes . . . . .	£ " 3 " 6
6 Gimblets, An Old Box Iron . . . . .	£ " 2 " -
3 Augers, 199 pounds Old Iron . . . . .	£ 1 " " 3
A warming pan & 4 Brass Candlesticks . . . . .	£ " 12 " -
80 pound Baster . . . . .	£ 2 " " -
A Lawn Sive, a parcel Lumber, . . . . .	£ " 6 " -
A Silver spoon . . . . .	£ " 3 " 9
4 powdering tubs, a Churn, & half bush. . . . .	£ " 16 " -
Earthen Ware . . . . .	£ " 15 " 11
A Sheep Bell, 16 knives & forks an Old Kett. . . . .	£ " 5 " 4
A horse, Brass Cock, a Doz. Bottles. An Iron Chain . . . . .	£ " 8 " -
One hundred Gall. Syder more . . . . .	£ 1 " 13 " 4
30 Gall. rum . . . . .	£ 4 " 10 " -
Cap. In Wootton's Bills of Exch. } for £ 15 " 5 " 8 . . . . . }	£ 153 " 1 " 9
A p. Mill Stones and Iron work not appraised	

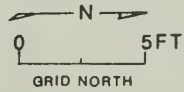
FIGURE A-7 Cont'd.



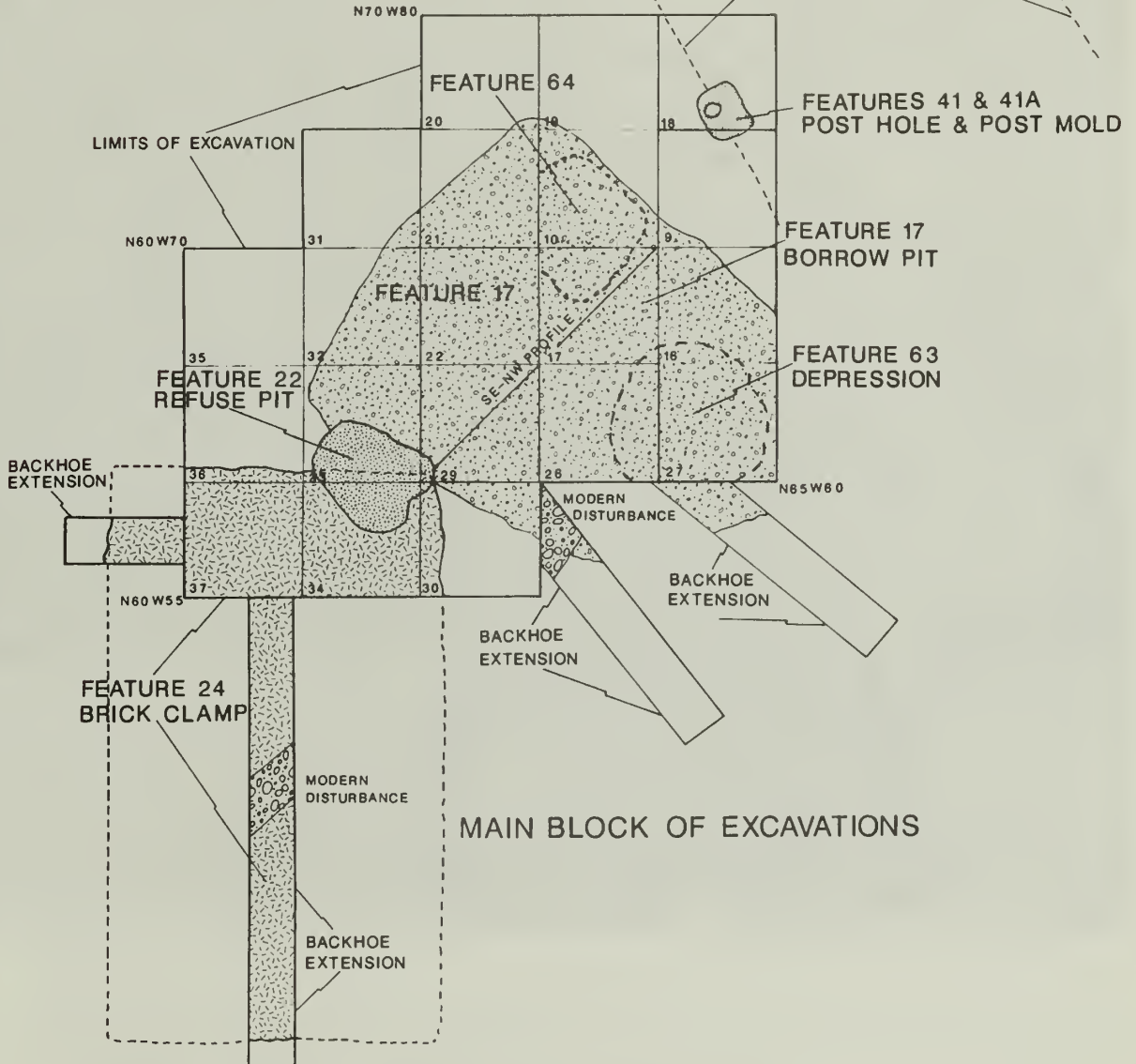
20TH CENTURY ADDITION

MAIN BLOCK OF MANOR HOUSE

HARMONY HALL (18PR305)  
NATIONAL PARK SERVICE  
NATIONAL CAPITAL REGION



CONJECTURAL ORIENTATION  
OF EARTHFAST STRUCTURE



A-8 MAIN BLOCK OF EXCAVATIONS

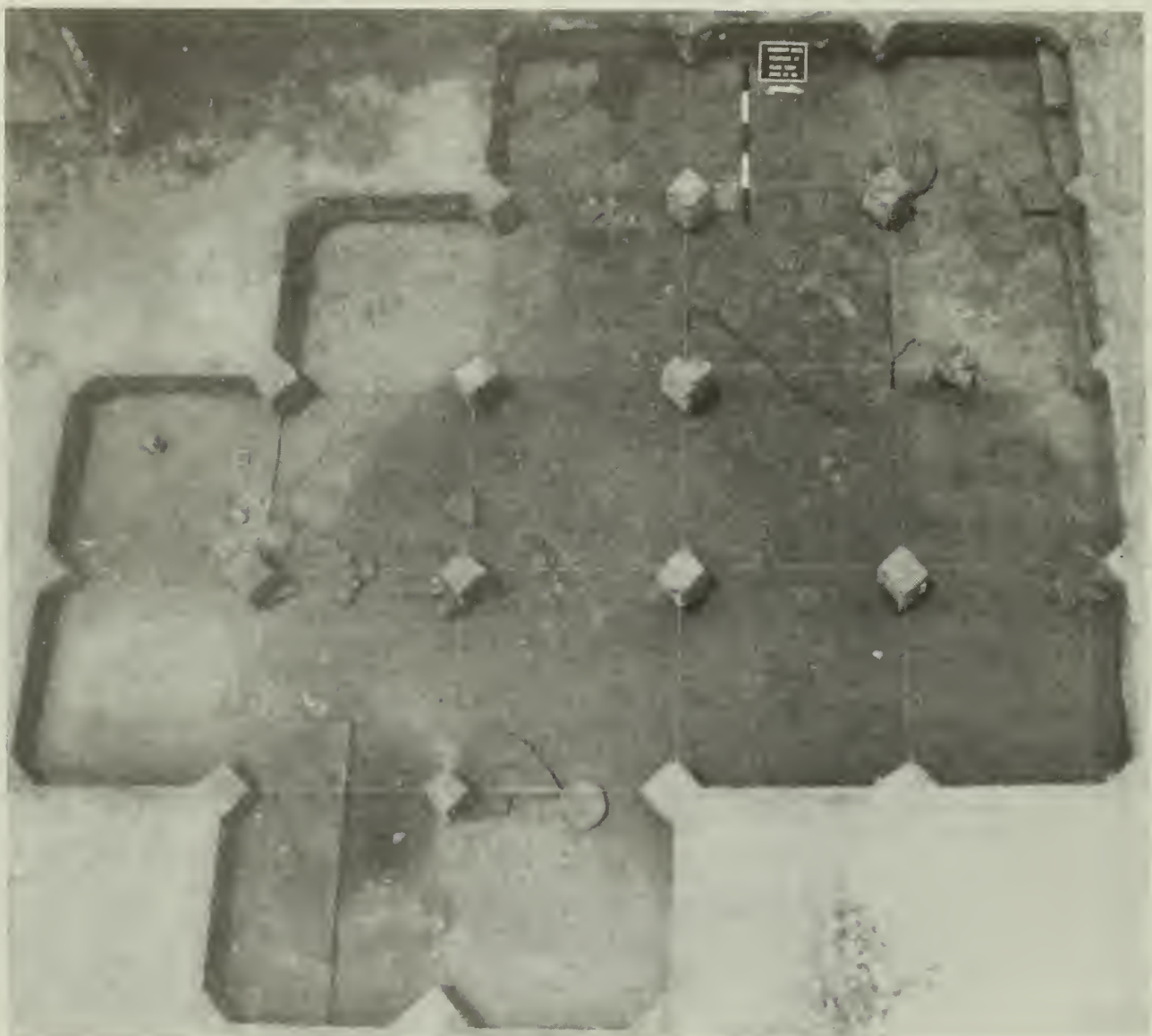


FIGURE A-9 *PLAN PHOTOGRAPH OF FEATURE 17*



FIGURE A-10 ARTIFACTS WITHIN FEATURE 17 STRATUM 5



FIGURE A-11 BASE OF FEATURE 17



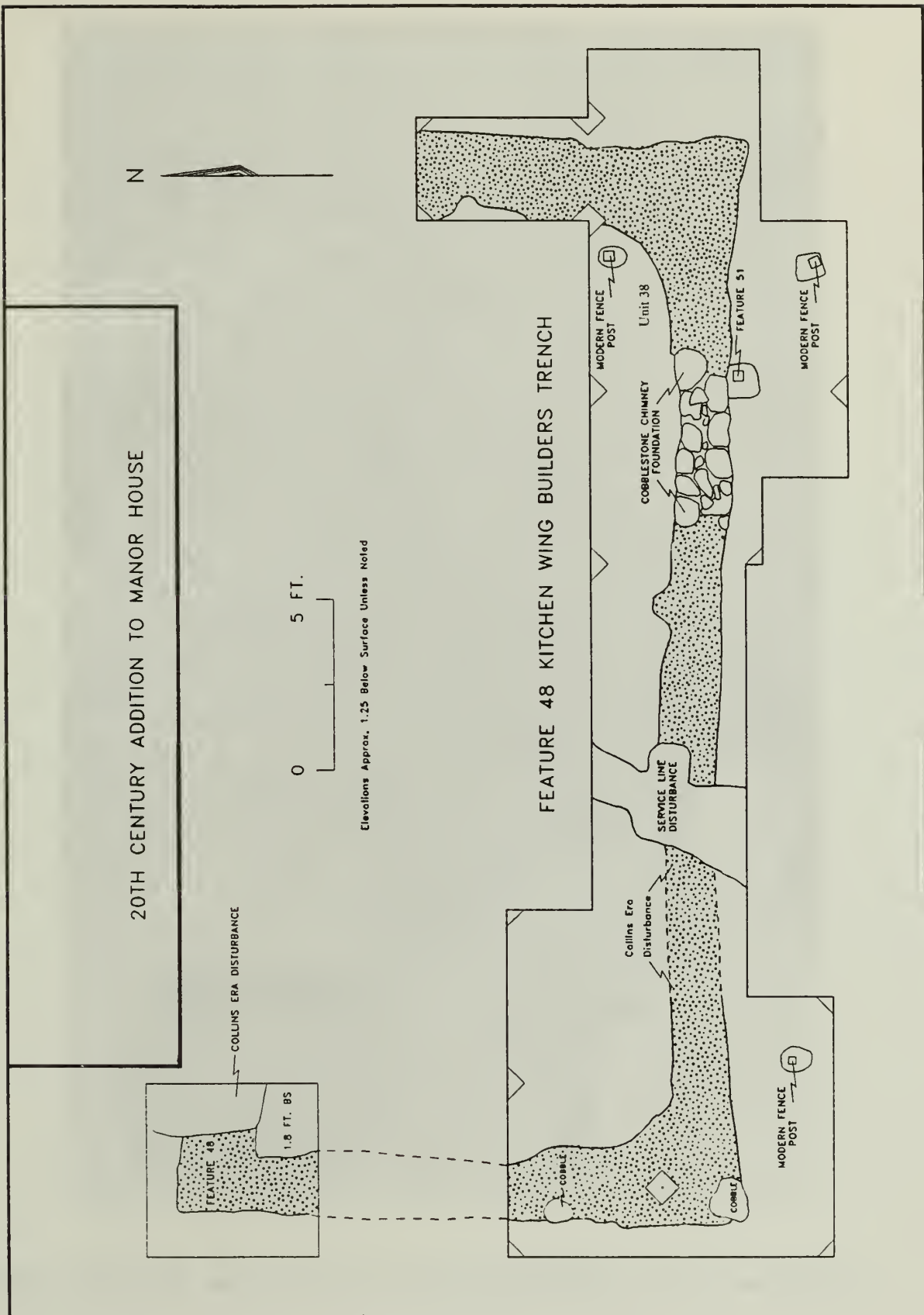


FIGURE A-12 FEATURE 48 - KITCHEN WING



FIGURE A-13 *PLAN PHOTOGRAPH OF FEATURE 48 - KITCHEN WING*

**APPENDIX B**

**ARTIFACT PHOTOGRAPHS**

**PLATES 1 - 8**

**by**

**Martin H. Simon**

**and**

**Robert C. Sonderman**

**PLATE B-1**

**FEATURE 14  
CERAMICS AND GLASS**

- A. Undecorated tin-glazed earthenware punch bowl rim.
- B. Monochrome blue painted tin-glazed earthenware punch bowl base.
- C. Manganese Mottled ware vessel rim.
- D. Black-glazed pitcher handle.
- E. "Buckley-like" ware milk pan rim.
- F. Staffordshire slipware cup body.
- G. White salt-glazed stoneware bowl base.
- H. Aqua-colored, medicinal-type bottle base with a solid glass-tipped pontil scar.





PLATE B-1: *FEATURE 14 CERAMICS AND GLASS*

PLATE B-2

**STRATA 4 & 5  
DIAGNOSTIC ARTIFACTS**

- A. Dark olive green, globular-bodied wine bottle bases, with "sand-type" pontil.
- B. A variety of English brown salt-glazed stoneware vessel body sherds.
- C. Monochrome blue painted tin-glazed earthenware vessel body sherds.
- D, E and G. Rhenish gray "Westerwald" salt-glazed stoneware vessels. (D) is most likely a tankard, E and G are seals bearing the cipher "GR" indicating a post 1714 date of manufacture (South 1977:211; Oswald et al. 1982:278).
- F. Red bodied lead-glazed utilitarian earthenware pitcher handle.
- H. Scroll cut brick fragment (Stratum 4).

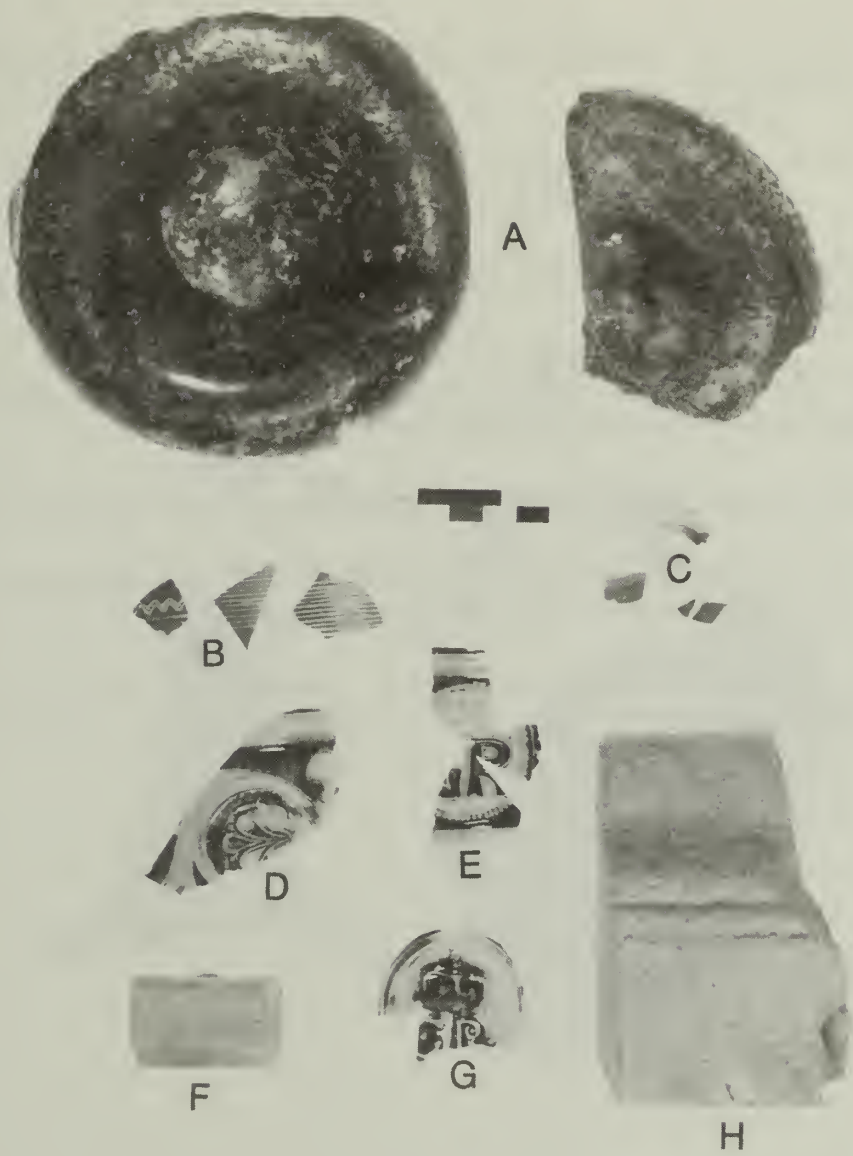


PLATE B-2: STRATA 4 & 5 DIAGNOSTIC ARTIFACTS

### PLATE B-3

#### FEATURE 22 CERAMICS AND GLASS

- A. Rhenish Gray "Westerwald" blue and manganese incised salt-glazed stoneware tankard base.
- B. Two varieties of monochrome blue painted, tin-glazed earthenware vessel bodies.
- C. Folded foot of a stemware fragment similar to those illustrated by Davis (1964:Plate 7).
- D. Medium tube bead (Kidd & Kid variety IIa3) with Apple Green clear core and an opaque outside layer of Redwood-colored glass.
- E. Variety of English brown salt-glazed stoneware tableware vessel body sherds.
- F. Heavily patinated, dark olive green, globular-bodied wine bottle neck, with a sheared, string applied lip, and a fire polished finish.
- G. Heavily patinated, dark olive green, globular-bodied wine bottle base, with a "sand-type" pontil scar.



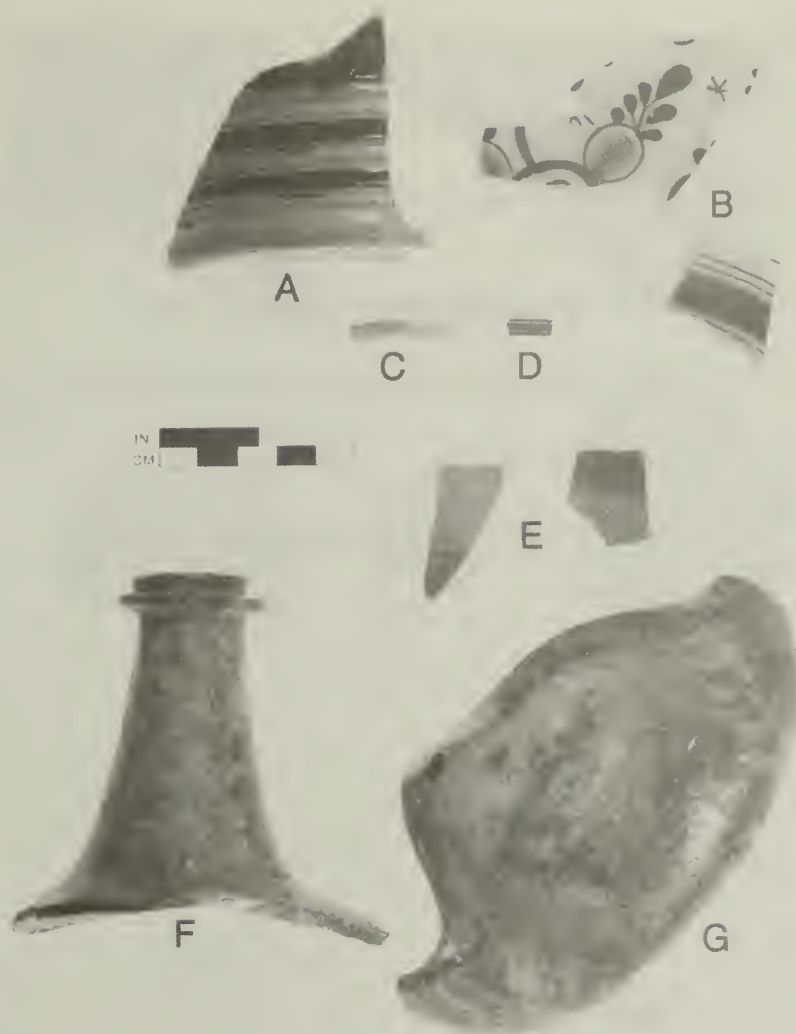


PLATE B-3: *FEATURE 22 CERAMICS AND GLASS*

**PLATE B-4**

**FEATURE 17  
CERAMICS**

- A. Black-glazed earthenware pitcher rim.
- B. Black-glazed earthenware butter pot rim.
- C. Rhenish Gray "Westerwald" blue and manganese incised salt-glazed stoneware tankard rim and body.
- D. North Devon gravel-tempered earthenware vessel body.
- E. English brown salt-glazed stoneware tankard body with "GR" excise mark.
- F. Staffordshire slipware cup handle.
- G. English brown salt-glazed stoneware pitcher body and spout.

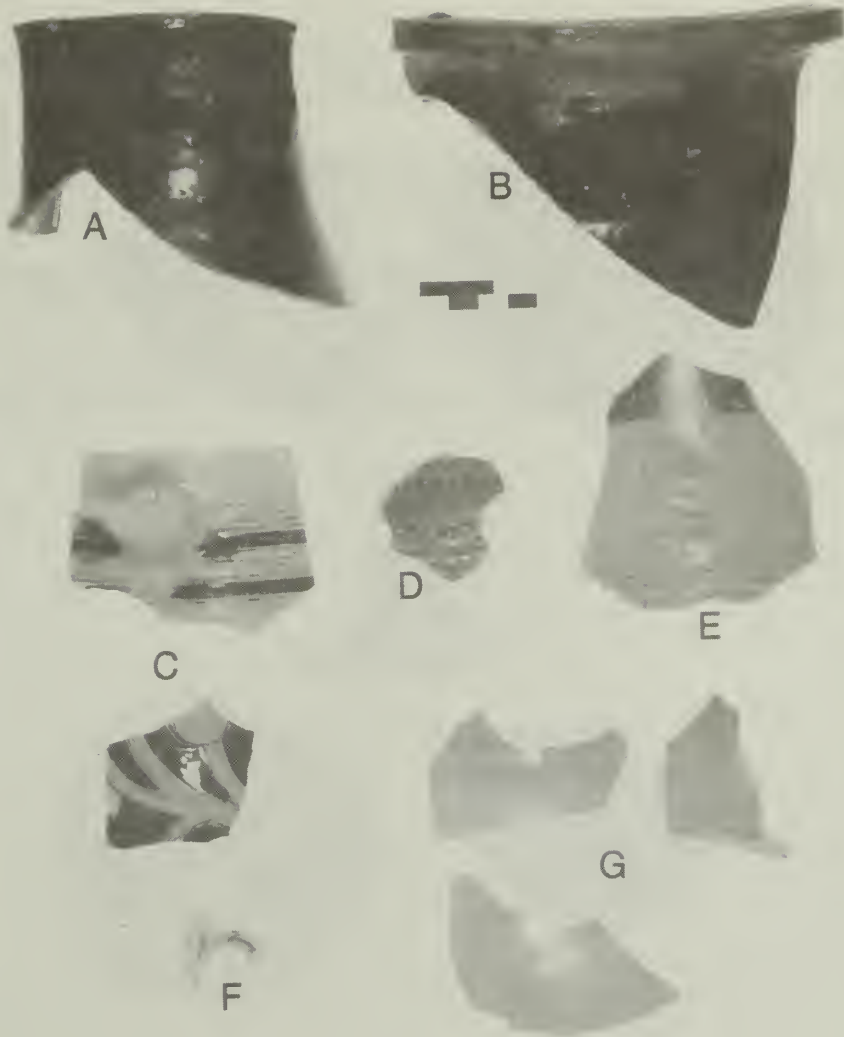


PLATE B-4: *FEATURE 17 CERAMICS*

**PLATE B-5**

**FEATURE 17  
GLASS**

- A. Heavily patinated, dark olive green, globular-bodied wine bottle neck, with a sheared, string applied lip, and a fire-polished finish.
- B. Dark olive green, globular-bodied wine bottle with a "sand-type" pontil and a sheared, string applied lip, fire-polished finish.
- C. Heavily patinated, dark olive green, globular-bodied wine bottle neck, with a sheared, string applied lip, and a fire-polished finish.
- D. Heavily patinated, dark olive green, globular-bodied wine bottle bases with "sand-type" pontil scars.



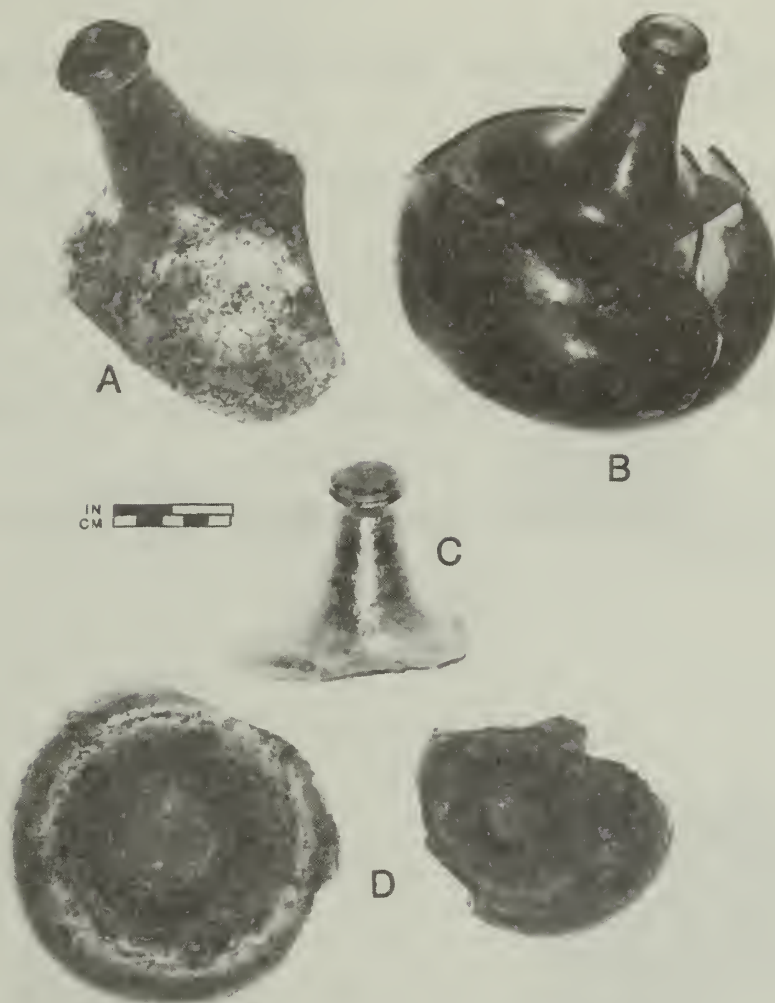


PLATE B-5: *FEATURE 17 GLASS*

**PLATE B-6**

**FEATURE 17  
GLASS**

- A. Clear, leaded glass, ball knop stemware fragment, similar to that illustrated by Davis (1964:31).
- B. Clear, leaded glass, angular knop stemware fragment, similar to that illustrated by Davis (1964:31).
- C. Aqua-colored, sheared lip, fire-polished bottle lip/neck fragment, possibly medicinal.
- D. Aqua-colored, free-blown, medicinal-type bottle base with a glass-tipped pontil scar.
- E. Dark, olive green, free-blown, square-bodied, medicinal bottle base with a glass-tipped pontil scar.

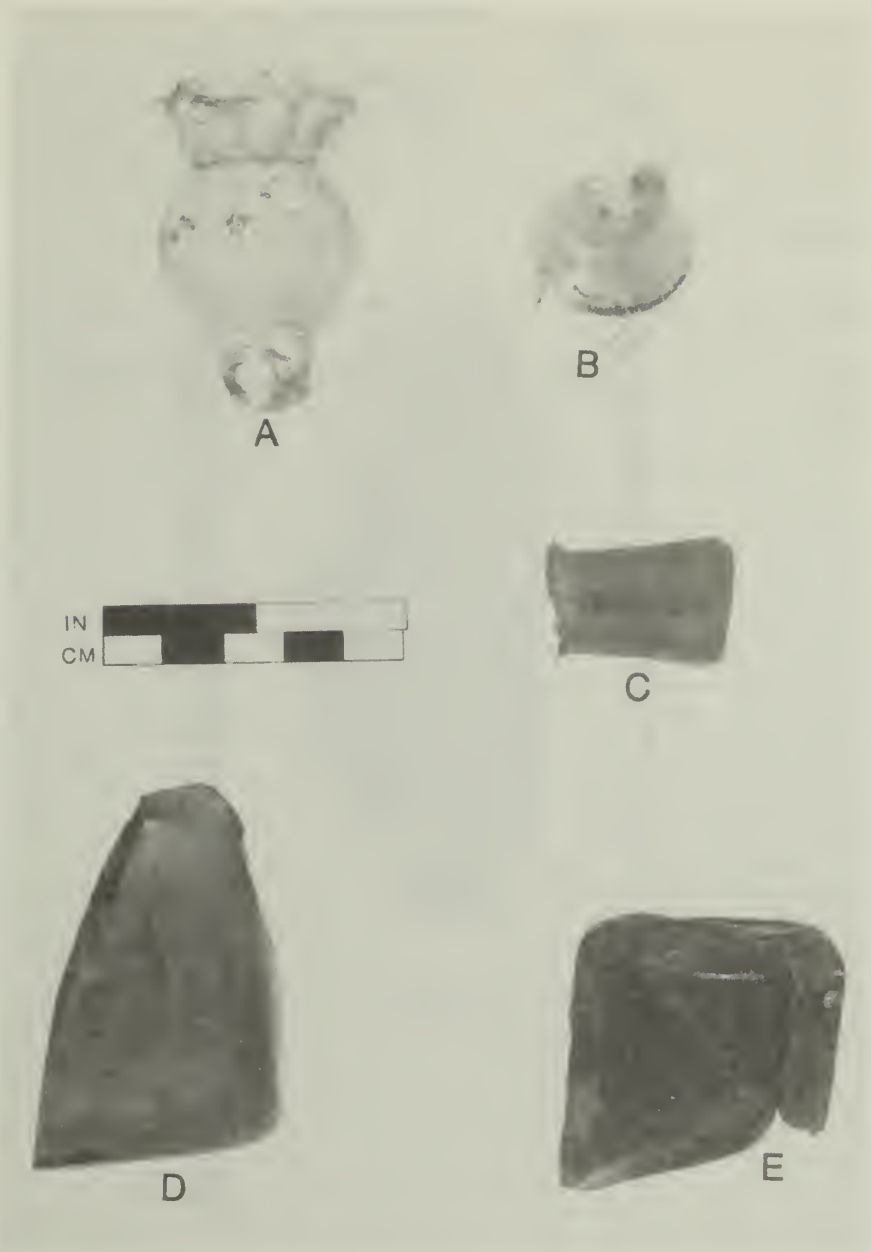


PLATE B-6: *FEATURE 17 GLASS*

**PLATE B-7**

**FEATURE 17  
METAL**

- A. Wrought-iron strap hinge.
- B. A "broad type" garden hoe blade similar to that illustrated in Egloff (1980:31).
- C. A portion of a set of hearth tongs similar to that illustrated by I. Noël Hume (1982:51).

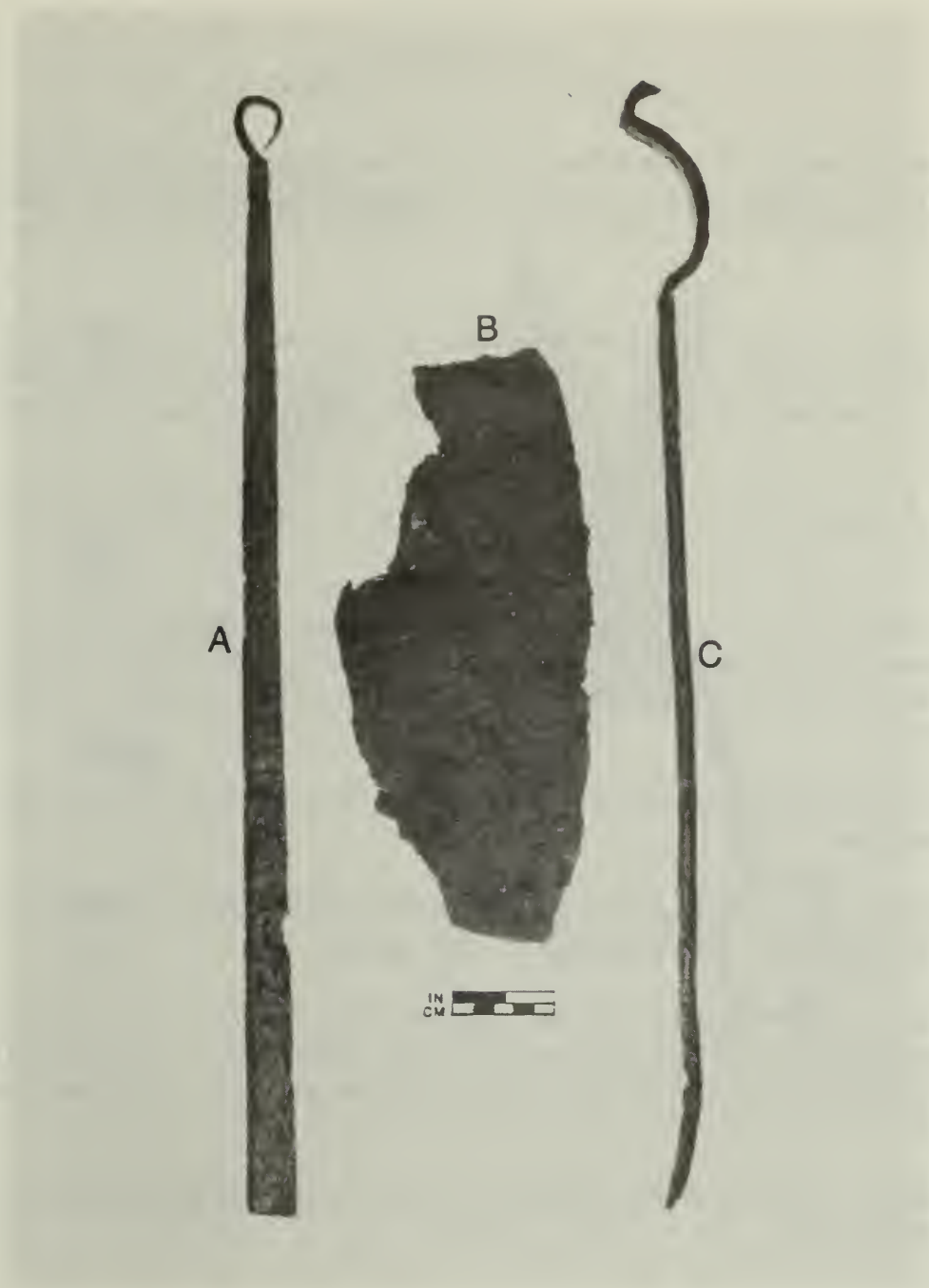


PLATE B-7: *FEATURE 17 METAL*



## PLATE B-8

### FEATURE 17 MISCELLANEOUS ARTIFACTS

- A. Large, round, wire-wound bead of clear Ultramarine glass (Kidd & Kidd variety WIb15). Bead is similar to those found at the St. John's site in St. Mary's City, Maryland, in contexts dating ca. 1680-1720 (see Miller, et al. 1983, Table 4).
- B. Large, round, wire-wound bead of clear Ultramarine glass (Kidd & Kidd variety WIb15). Bead is similar to those found at the St. John's site in St. Mary's City, Maryland, in contexts dating ca. 1680-1720 (see Miller, et al. 1983, Table 4).
- C. Two large, drawn round beads discolored and fused together by an accidental fire.
- D. Fragment from a large tube bead (similar to Kidd & Kidd's variety IIIb2) with clear Apple Green core, Redwood-colored outside layer, and probably 3 opaque white stripes, rather than the six opaque white stripes described for Type IIIb2.
- E. Honey-colored, spall-type gunflint fragment, heavily used and probably from a hand gun.
- F. Medium, drawn, round bead (Kidd & Kidd's variety IIb56) of opaque Robin's Egg Blue glass with three opaque white stripes.
- G. Fragment from a large tube bead (similar to Kidd & Kidd's variety IIIb2) with clear Apple Green core, Redwood-colored outside layer, and probably 3 opaque white stripes, rather than the six opaque white stripes described for Type IIIb2.
- H. Scissors, similar to those recovered by Kelso at the Lightfoot site (see Kelso, 1967, fig. 12).

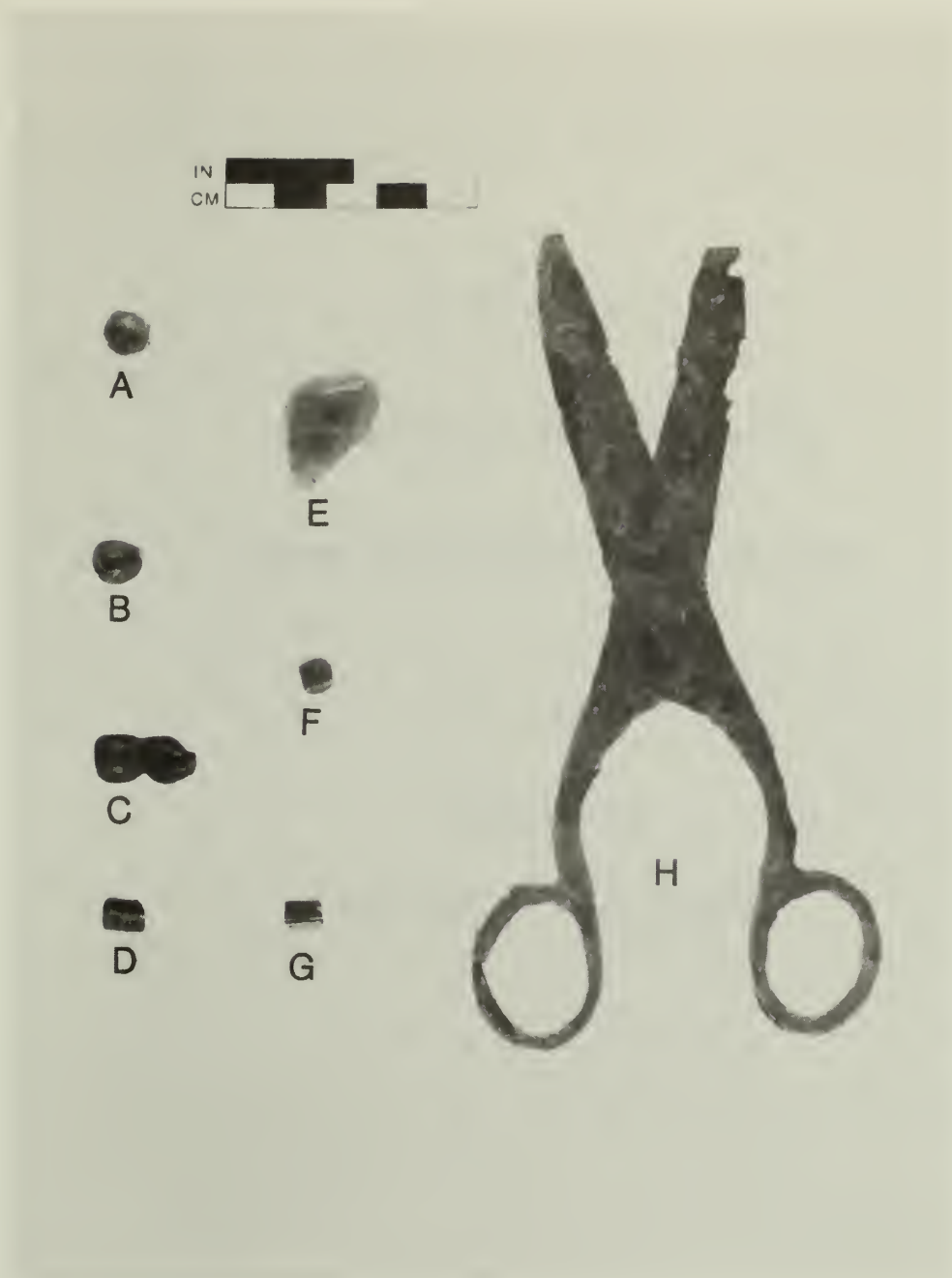


PLATE B-8: *FEATURE 17 MISCELLANEOUS ARTIFACTS*



**APPENDIX C**

**INVENTORY OF ARTIFACTS**

**FROM FEATURES 14, 17, 22 & 48**

**compiled by**

**Deborah A. Hull-Walski**





## FEATURE 14 (REFUSE PIT)

Unit 11, Stratum 3, Feature 14, Stratum 1 (18PR305.11.3.14.1)			Count
HAHA 1357	ARCHITECTURAL, BRICK; MOLDED; SMOOTHED; BRICK		2
HAHA 1358	ARCHITECTURAL, BRICK; MOLDED; COLOR GLAZE, TRANSLUCENT; BRICK		2
HAHA 1359	ARCHITECTURAL, MORTAR; MIXED; MORTAR		2
HAHA 1361	ARCHITECTURAL, ROOFING SLATE; RAW CUT EDGE; SLATE, ROOFING		2
HAHA 1360	BY-PRODUCT, SLAG; BY-PRODUCTS; SLAG		7
HAHA 1367	CONTAINER, BOTTLE, UNIDENTIFIED; FREE BLOWN; PONTIL; GREEN; GLASS		1
HAHA 1363	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS		3
HAHA 1364	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE; GLASS		7
HAHA 1365	CONTAINER, BOTTLE, WINE; HAND APPLIED LIP, FREE BLOWN, V-TOOLED; OLIVE; GLASS		1
HAHA 1366	CONTAINER, BOTTLE, WINE; FREE BLOWN; OTHER MANUFACTURED; GLASS, PATINATED		1
HAHA 1335	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		1
HAHA 1331	HARDWARE, NAIL, COMMON; HAND WROUGHT; FERROUS ALLOYS		1
HAHA 1332	HARDWARE, NAIL, COMMON; HAND WROUGHT; FERROUS ALLOYS		17
HAHA 1333	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS		41
HAHA 1337	TABLEWARE, BOWL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE		1
HAHA 1338	TABLEWARE, BOWL; DELFTWARE; UNDECORATED; EARTHENWARE		1
HAHA 1339	TABLEWARE, BOWL; DELFTWARE; UNDECORATED; EARTHENWARE		3
HAHA 1341	TABLEWARE, BOWL; DELFTWARE; UNDECORATED; EARTHENWARE		23
HAHA 1342	TABLEWARE, BOWL; DELFTWARE; UNDECORATED; EARTHENWARE		3
HAHA 1343	TABLEWARE, BOWL; DELFTWARE; UNDECORATED; EARTHENWARE		5
HAHA 1354	TABLEWARE, BOWL; WHITE SALTGLAZED; UNDECORATED; STONEWARE		1
HAHA 1347	TABLEWARE, HOLLOWWARE; RED PASTE; COLOR GLAZE, OPAQUE; BROWN, DARK; EARTHENWARE		1
HAHA 1340	TABLEWARE, VESSEL; DELFTWARE; UNIDENTIFIED DESIGN; EARTHENWARE		1
HAHA 1349	TABLEWARE, VESSEL; DELFTWARE; UNIDENTIFIED DESIGN; EARTHENWARE		1
HAHA 1350	TABLEWARE, VESSEL; STAFFORDSHIRE SLIPWARE; SLIP DECORATED; COLORLESS GLAZE; YELLOW; BROWN; EARTHENWARE		1
HAHA 1351	TABLEWARE, VESSEL; STAFFORDSHIRE SLIPWARE; SLIP COMBED; COLORLESS GLAZE; YELLOW; BROWN; EARTHENWARE		1
HAHA 1352	TABLEWARE, VESSEL; STAFFORDSHIRE SLIPWARE; SLIP COMBED; COLORLESS GLAZE; YELLOW; BROWN; EARTHENWARE		1
HAHA 1353	TABLEWARE, VESSEL; STAFFORDSHIRE SLIPWARE; SLIP COMBED; COLORLESS GLAZE; YELLOW; BROWN; EARTHENWARE		1
HAHA 1355	TABLEWARE, VESSEL; WHITE SALTGLAZED; IMPRESSED/INCISED; EDGE DECORATED; STONEWARE		1
HAHA 1356	TABLEWARE, VESSEL; WHITE SALTGLAZED; UNDECORATED; STONEWARE		1
HAHA 1336	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		9
HAHA 10629	TOBACCO, PIPE, STEM 4/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		2
HAHA 10627	TOBACCO, PIPE, STEM 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		4
HAHA 10626	TOBACCO, PIPE, STEM 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		2
HAHA 10628	TOBACCO, PIPE, STEM AND BOWL 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 1362	UNIDENTIFIED, GLASS; FLAT GLASS; OLIVE; GLASS, PATINATED		2
HAHA 1334	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; CUPRIC ALLOY		3
HAHA 1345	UTILITARIAN, BOWL; BUCKLEY; COLOR GLAZE, OPAQUE; RED; BROWN, DARK; EARTHENWARE		1
HAHA 1344	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, TRANSLUCENT; COLORLESS GLAZE; YELLOW; BROWN; EARTHENWARE		1
HAHA 1346	UTILITARIAN, VESSEL; BUCKLEY; COLOR GLAZE, OPAQUE; RED; BROWN, DARK; EARTHENWARE		2
HAHA 1348	UTILITARIAN, VESSEL; COLOR PASTE STONEWARE; WHEEL THROWN; WASHED/DIPPED; BUFF; BROWN; YELLOW, DARK; STONEWARE		1
Total			162
Unit 12, Stratum 3, Feature 14, Stratum 1 (18PR305.12.3.14.1)			
HAHA 1463	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK		5
HAHA 1464	ARCHITECTURAL, ROOFING SLATE; RAW CUT EDGE; SLATE, ROOFING		1
HAHA 1466	BY-PRODUCT, SLAG; BY-PRODUCTS; SLAG		8
HAHA 1492	CONTAINER, BOTTLE, UNIDENTIFIED; FREE BLOWN; OLIVE; GLASS, PATINATED		4

FEATURE 14 (Cont'd.)

Unit 12, Stratum 3, Feature 14, Stratum 1 (18PR305.12.3.14.1) Cont'd.	Count
HAHA 1493 CONTAINER, BOTTLE, UNIDENTIFIED; FREE BLOWN; OLIVE; GLASS, PATINATED	3
HAHA 1494 CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED	2
HAHA 1495 CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE; GLASS, PATINATED	2
HAHA 1468 DEBITAGE; PERCUSSION; CHERT/FLINT	1
HAHA 1458 HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS	12
HAHA 1459 HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	22
HAHA 1460 HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS	7
HAHA 1497 HARNESS HARDWARE, SNAFFLE OR WATERING BIT; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 1465 SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	4
HAHA 1475 TABLEWARE, BOWL; DELFTWARE; UNDECORATED; EARTHENWARE	15
HAHA 1476 TABLEWARE, BOWL; DELFTWARE; UNDECORATED; EARTHENWARE	3
HAHA 1477 TABLEWARE, BOWL; DELFTWARE; UNDECORATED; EARTHENWARE	2
HAHA 1478 TABLEWARE, BOWL; DELFTWARE; UNDECORATED; EARTHENWARE	1
HAHA 1479 TABLEWARE, BOWL; DELFTWARE; UNDECORATED; EARTHENWARE	6
HAHA 1473 TABLEWARE, HOLLOWWARE; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE	1
HAHA 1474 TABLEWARE, HOLLOWWARE; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE	1
HAHA 1480 TABLEWARE, HOLLOWWARE; UNIDENTIFIED OTHER PASTE EARTHENWARE; UNIDENTIFIED DESIGN; BUFF; GREY; EARTHENWARE	3
HAHA 1481 TABLEWARE, HOLLOWWARE; BENNINGTON/ROCKINGHAM; MOLDED; EARTHENWARE	1
HAHA 1482 TABLEWARE, HOLLOWWARE; STAFFORDSHIRE SLIPWARE; SLIP TRAILED; COLORLESS GLAZE; YELLOW; BROWN,DARK; EARTHENWARE	2
HAHA 1483 TABLEWARE, HOLLOWWARE; STAFFORDSHIRE SLIPWARE; SLIP DECORATED; COLORLESS GLAZE; YELLOW; BROWN,DARK; EARTHENWARE	1
HAHA 1484 TABLEWARE, HOLLOWWARE; BENNINGTON/ROCKINGHAM; EARTHENWARE	1
HAHA 1487 TABLEWARE, HOLLOWWARE; STAFFORDSHIRE SLIPWARE; SLIP TRAILED; COLORLESS GLAZE; YELLOW; BROWN, DARK; EARTHENWARE	1
HAHA 1488 TABLEWARE, HOLLOWWARE; STAFFORDSHIRE SLIPWARE; SLIP TRAILED; COLORLESS GLAZE; YELLOW; BROWN, DARK; EARTHENWARE	1
HAHA 1489 TABLEWARE, HOLLOWWARE; BENNINGTON/ROCKINGHAM; UNDECORATED; EARTHENWARE	1
HAHA 1285 TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE	1
HAHA 1286 TABLEWARE, VESSEL; WHITE SALTGLAZED; UNDECORATED; STONEWARE	1
HAHA 1472 TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE	1
HAHA 1486 TABLEWARE, VESSEL; WHITE SALTGLAZED; UNDECORATED; STONEWARE	4
HAHA 1485 TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 1284 TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10636 TOBACCO, PIPE, STEM 4/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	4
HAHA 10637 TOBACCO, PIPE, STEM 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10638 TOBACCO, PIPE, STEM AND BOWL 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 1461 TOOL, SCISSORS; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 1491 UNIDENTIFIED, CERAMIC; UNIDENTIFIED OTHER PASTE EARTHENWARE; UNDECORATED; CLAY, UNTEMPERED	1
HAHA 1496 UNIDENTIFIED, GLASS; FLAT GLASS; COLORLESS; GLASS	1
HAHA 1462 UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; CUPRIC ALLOY	1
HAHA 1469 UTILITARIAN, HOLLOWWARE; RED PASTE; COLOR GLAZE, OPAQUE; BROWN; EARTHENWARE	1
HAHA 1470 UTILITARIAN, HOLLOWWARE; BUCKLEY; COLOR GLAZE, OPAQUE; RED; BROWN, DARK; BUFF; EARTHENWARE	2
HAHA 1471 UTILITARIAN, HOLLOWWARE; BUCKLEY; UNIDENTIFIED DESIGN; ORANGE; BUFF; EARTHENWARE	1
HAHA 1490 UTILITARIAN, HOLLOWWARE; COLOR PASTE STONEWARE; WHEEL THROWN; WASHED/DIPPED; STONEWARE	1
HAHA 1457 UTILITARIAN, MILK PAN; RED PASTE; COLOR GLAZE, TRANSLUCENT; BROWN, LIGHT; EARTHENWARE	1
HAHA 1467 VEGETAL, CHARCOAL; BURNT; CHARCOAL	3
<b>Total</b>	<b>140</b>

## FEATURE 22, 22A, 22B (REFUSE PIT)

Unit 29, Stratum 4, Feature 22, Stratum 1 (18PR305.29.4.22.1)		Count
HAHA 6462	ARCHITECTURAL, BRICK; MOLDED; COLOR GLAZE, OPAQUE; BRICK	1
HAHA 6463	ARCHITECTURAL, BRICK; MOLDED; BRICK	2
HAHA 6461	CONTAINER, BOTTLE, UNIDENTIFIED; OTHER GLASS; GLASS, PATINATED	1
HAHA 6467	DEBITAGE; DEBITAGE; QUARTZ	1
HAHA 6468	DEBITAGE; DEBITAGE; OTHER STONE	1
HAHA 6460	FAUNAL, TOOTH; UNMODIFIED NATURAL MATERIAL; BONE	1
HAHA 6459	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	4
HAHA 6470	HARDWARE, NAIL, UNIDENTIFIED; UNIDENTIFIED; FERROUS ALLOYS	3
HAHA 6471	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	3
HAHA 6464	TABLEWARE, VESSEL; DELFTWARE; UNGLAZED; UNDECORATED; EARTHENWARE	1
HAHA 6466	TOBACCO, PIPE, STEM 7/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 6469	UNIDENTIFIED, STONE; MODIFIED, OTHER; QUARTZ	1
HAHA 6465	UNIDENTIFIED, VESSEL; UNIDENTIFIED OTHER PASTE EARTHENWARE; UNGLAZED; UNDECORATED; EARTHENWARE	2
Total		22

### Unit 33, Stratum 4, Feature 22, Stratum 1 (18PR305.33.4.22.1)

HAHA 7729	ARCHITECTURAL, MORTAR; MIXED; MORTAR	3
HAHA 7709	CONTAINER, BOTTLE, UNIDENTIFIED; FLAT GLASS; GREEN; ORANGISH-BROWN; GLASS, PATINATED	1
HAHA 7710	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; BROWN; GLASS, PATINATED	2
HAHA 7712	CORE; CORE; BLACK; GREY; CHERT/FLINT	1
HAHA 7716	FAUNAL, TOOTH; UNMODIFIED NATURAL MATERIAL; BONE	9
HAHA 7713	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	3
HAHA 7714	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	7
HAHA 7715	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	4
HAHA 7711	FLAKE, OTHER; DEBITAGE; BROWN, DARK; CHERT/FLINT	1
HAHA 7708	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	10
HAHA 7730	TABLEWARE, TANKARD; WESTERWALD; PAINTED, UNDERGLAZE, MONOCHROME; COBALT BLUE; STONEWARE	1
HAHA 7720	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE	3
HAHA 7721	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE	1
HAHA 7722	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE POLYCHROME; BLUE; AMBER; BLACK; STONEWARE	1
HAHA 7723	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE POLYCHROME; COBALT BLUE; EARTHENWARE	1
HAHA 7724	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; EARTHENWARE	2
HAHA 7726	TABLEWARE, VESSEL; ENGLISH BROWN SALT GLAZED; WASHED/DIPPED; BUFF; BROWN; STONEWARE	1
HAHA 7717	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	2
HAHA 7718	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 7719	TOBACCO, PIPE, STEM; COLOR PASTE STONEWARE; UNDECORATED; STONEWARE	1
HAHA 7727	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 7728	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	2
HAHA 7725	UTILITARIAN, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; WASHED/DIPPED; OLIVE, DARK; GREY; STONEWARE	1
Total		59



Unit 34, Stratum 4, Feature 22, Stratum 1 (18PR305.34.4.22.1)			Count
HAHA 8078	ARCHITECTURAL, BRICK; MOLDED; CHAMFERED; BRICK		6
HAHA 8079	ARCHITECTURAL, BRICK; MOLDED; SMOOTHED; BRICK		2
HAHA 8080	ARCHITECTURAL, BRICK; MOLDED; SMOOTHED; BRICK		1
HAHA 8086	ARCHITECTURAL, WINDOW PANE; FLAT GLASS; UNDECORATED; GLASS		8
HAHA 8091	ARCHITECTURAL, PLASTER; MIXED; UNDECORATED; PLASTER		1
HAHA 8106	CHARCOAL; BY-PRODUCTS; CHARCOAL		2
HAHA 8101	CLINKER; BY-PRODUCTS; COAL; OTHER MANMADE		2
HAHA 8085	CONTAINER, BOTTLE, UNIDENTIFIED; MOLDED TECHNIQUE UNKNOWN; PANELED; UNDECORATED; AQUAMARINE; GLASS		1
HAHA 8085	CONTAINER, BOTTLE, UNIDENTIFIED; BLOWN IN THE MOLD; PANELED; UNDECORATED; AQUAMARINE; GLASS		1
HAHA 8081	CONTAINER, BOTTLE, WINE; FREE BLOWN; CIRCULAR; UNDECORATED; OLIVE, DARK; GLASS		7
HAHA 8082	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; UNDECORATED; OLIVE, DARK; GLASS, PATINATED		1
HAHA 8083	CONTAINER, BOTTLE, WINE; FREE BLOWN; UNDECORATED; OLIVE, DARK; GLASS, PATINATED		1
HAHA 8084	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; UNDECORATED; OLIVE, DARK; GLASS		1
HAHA 8094	CORE; CORE; WHITE; YELLOW; QUARTZ		1
HAHA 8095	CORE; CORE; WHITE; PINK; QUARTZ		1
HAHA 8096	CORE; CORE; DEBITAGE; WHITE; CHERT/FLINT		1
HAHA 8103	FAUNAL, TOOTH; UNMODIFIED NATURAL MATERIAL; BONE		1
HAHA 8104	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		1
HAHA 8105	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		1
HAHA 8097	FLAKE, OTHER; DEBITAGE; WHITE; CHERT/FLINT		1
HAHA 8098	FLAKE, OTHER; DEBITAGE; WHITE; PINK; QUARTZ		3
HAHA 8099	FLAKE, OTHER; DEBITAGE; BROWN, LIGHT; QUARTZITE		1
HAHA 8108	HARDWARE, NAIL; HAND WROUGHT; FERROUS ALLOYS		12
HAHA 8109	HARDWARE, NAIL; UNIDENTIFIED; FERROUS ALLOYS		8
HAHA 8090	PERSONAL, BEAD; TUBE; UNDECORATED; RED; GLASS		1
HAHA 8107	PIT, PEACH; BY-PRODUCTS; VEGETAL; SEED/PIT		1
HAHA 8100	SCRAPER, BIFACE; PRESSURE FLAKED, RANDOM; WHITE; QUARTZ		1
HAHA 8102	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		11
HAHA 8052	TABLEWARE, VESSEL; PEARLWARE; UNDECORATED; EARTHENWARE		1
HAHA 8053	TABLEWARE, VESSEL; PEARLWARE; UNDECORATED; EARTHENWARE		1
HAHA 8054	TABLEWARE, VESSEL; WHITEWARE; UNDECORATED; EARTHENWARE		1
HAHA 8055	TABLEWARE, VESSEL; WHITEWARE; UNDECORATED; EARTHENWARE		1
HAHA 8056	TABLEWARE, VESSEL; WHITEWARE; UNDECORATED; EARTHENWARE		2
HAHA 8057	TABLEWARE, VESSEL; WHITEWARE; UNDECORATED; EARTHENWARE		1
HAHA 8058	TABLEWARE, VESSEL; WHITEWARE; TRANSFER PRINTED, UNDERGLAZE MONOCHROME; BLUE, LIGHT; EARTHENWARE		1
HAHA 8059	TABLEWARE, VESSEL; WHITEWARE; PAINTED, UNDERGLAZE, MONOCHROME; GREEN; EARTHENWARE		1
HAHA 8060	TABLEWARE, VESSEL; CREAMWARE; PAINTED, OVERGLAZE, POLYCHROME; RED; GREEN, LIGHT; EARTHENWARE		1
HAHA 8061	TABLEWARE, VESSEL; WHITEWARE; UNDECORATED; EARTHENWARE		1
HAHA 8066	TABLEWARE, VESSEL; DELFTWARE; UNIDENTIFIED DESIGN; EARTHENWARE		1
HAHA 8067	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE		1
HAHA 8068	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; BLACK; EARTHENWARE		1
HAHA 8069	TABLEWARE, VESSEL; YELLOW/BUFF PASTE; PAINTED, OVERGLAZE MONOCHROME; GREY; BLACK; EARTHENWARE		1
HAHA 8070	TABLEWARE, VESSEL; YELLOW/BUFF PASTE; UNDECORATED; COLORLESS GLAZE; GREY; EARTHENWARE		1
HAHA 8071	TABLEWARE, VESSEL; WESTERWALD; WHEEL THROWN; IMPRESSED/INCISED; PAINTED, UNDERGLAZE, MONOCHROME; GREY; BLUE; STONEWARE		1
HAHA 8073	TABLEWARE, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; WASHED/DIPPED; GREY; WHITE; OLIVE; STONEWARE		1
HAHA 8074	TABLEWARE, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; UNDECORATED; GREY; STONEWARE		1
HAHA 8076	TABLEWARE, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; WHEEL THROWN; PAINTED, UNDERGLAZE, MONOCHROME; GREY; BLUE, LIGHT; STONEWARE		1
HAHA 8075	TABLEWARE, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; WHEEL THROWN; UNDECORATED; GREY; STONEWARE		1
HAHA 8077	TOBACCO, PIPE, BOWL; BALL/KAOLIN; MOLDED; UNDECORATED; KAOLIN/BALL CLAY		10
HAHA 8087	UNIDENTIFIED, GLASS; FLAT GLASS; UNDECORATED; COLORLESS; GLASS		2

Unit 34, Stratum 4, Feature 22, Stratum 1 (18PR305.34.4.22.1) Cont'd.			Count
IIAHA 8088	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; UNDECORATED; COLORLESS; GLASS		2
IIAHA 8089	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; UNDECORATED; AMETHYST; BURNED GLASS		1
HAHA 8110	UNIDENTIFIED, SHEET METAL; UNIDENTIFIED; UNDECORATED; FERROUS ALLOYS		1
HAHA 8092	UNIDENTIFIED, STONE; FIRE-CRACKED; REDDISH-BROWN; SANDSTONE		4
HAHA 8062	UTILITARIAN, VESSEL; YELLOW/BUFF PASTE; LEAD GLAZED; COLOR GLAZE, TRANSLUCENT; BROWN; BROWN, DARK; EARTHENWARE		1
HAHA 8063	UTILITARIAN, VESSEL; RED PASTE EARTHENWARE; COLOR GLAZE, OPAQUE; BLACK; EARTHENWARE		1
IIAHA 8064	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, OPAQUE; BLACK; EARTHENWARE		2
IIAHA 8065	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, OPAQUE; BROWN; OLIVE; EARTHENWARE		1
HAHA 8072	UTILITARIAN, VESSEL; ENGLISH BROWN SALTGLAZED; WHEEL THROWN; WASHED/DIPPED; GREY; REDDISH-BROWN; BROWN, DARK; STONEWARE		1
<b>Total</b>			<b>126</b>

Unit 37, Stratum 4, Feature 22, Stratum 1 (18PR305.37.4.22.1)

HAHA	8809	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	6
HAHA	8810	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	3
HAHA	8798	ARCHITECTURAL, WINDOW PANE; FLAT GLASS; UNDECORATED; AQUAMARINE; GLASS	5
HAHA	8794	CLOTHING, BUTTON, 4 HOLE; SEW-THROUGH BUTTON; CARVED; DRILLED; CARVED; UNDECORATED; BONE	1
HAHA	8797	CLOTHING, BUTTON, 4 HOLE; SEW-THROUGH BUTTON; MOLDED; UNDECORATED; WHITE; GLASS, MILK	1
HAHA	8793	COAL; UNMODIFIED NATURAL MATERIAL; COAL	13
HAHA	8799	CONTAINER, BOTTLE, UNIDENTIFIED; FREE BLOWN; UNDECORATED; AQUAMARINE; GLASS	1
HAHA	8800	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS	1
HAHA	8801	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; BLUE; GLASS	1
HAHA	8802	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS	1
HAHA	8803	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; OLIVE, DARK; GLASS, PATINATED	1
HAHA	8795	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	1
HAHA	8796	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	3
HAHA	8804	FIRE CRACKED ROCK; FIRE-CRACKED; PINK; QUARTZITE	1
HAHA	8792	FLAKE, OTHER; DEBITAGE; WHITE; PINK; QUARTZ	1
HAHA	8807	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	6
HAHA	8808	HARDWARE, NAIL, UNIDENTIFIED; CUPRIC ALLOY	1
HAHA	8791	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	2
HAHA	8814	TABLEWARE, VESSEL; PEARLWARE; TRANSFER PRINTED, UNDERGLAZE MONOCHROME; COBALT BLUE; EARTHENWARE	1
HAHA	8815	TABLEWARE, VESSEL; WHITEWARE; UNDECORATED; EARTHENWARE	2
HAHA	8816	TABLEWARE, VESSEL; CREAMWARE; UNDECORATED; EARTHENWARE	2
HAHA	8817	TABLEWARE, VESSEL; CREAMWARE; UNDECORATED; EARTHENWARE	1
HAHA	8819	TABLEWARE, VESSEL; REFINED PORCELAIN; UNDECORATED; PORCELAIN	1
HAHA	8820	TABLEWARE, VESSEL; REFINED PORCELAIN; UNDECORATED; PORCELAIN	1
HAHA	8811	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA	8812	TOBACCO, PIPE, STEM; BALL/KAOLIN; EARTHENWARE	1
HAHA	8805	UNIDENTIFIED, METAL; RAW CUT EDGE; LEAD ALLOYS	1
HAHA	8806	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	3
HAHA	8813	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, TRANSLUCENT; EARTHENWARE	1
HAHA	8818	UTILITARIAN, VESSEL; COLOR PASTE STONEWARE; OTHER GLAZED & SLIP GLAZED; COLOR GLAZE, TRANSLUCENT; REDDISH-BROWN; GREY; STONEWARE	1
Total			65



Unit 33, Stratum 4, Feature 22A, Stratum 1 (18PR305.33.4.22A.1)			Count
HAHA 7736	COAL; UNMODIFIED NATURAL MATERIAL; COAL		1
HAHA 7732	CONTAINER, BOTTLE, UNIDENTIFIED; FREE BLOWN; UNDECORATED; BROWN, DARK; OPALESCENT; GLASS, PATINATED		1
HAHA 7733	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		1
HAHA 7734	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		1
HAHA 7731	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		2
HAHA 7735	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		2
HAHA 7737	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; UNDECORATED; COLORLESS; GLASS		1
Total			9

Unit 33, Stratum 4, Feature 22A, Stratum 2 (18PR305.33.4.22A.2)			
HAHA 7742	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK		1
HAHA 7743	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK		5
HAHA 7738	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK		2
HAHA 7741	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		4
HAHA 7739	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		2
HAHA 7740	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		3
HAHA 7744	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE		1
HAHA 7745	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE		1
HAHA 7746	UTILITARIAN, VESSEL; RED PASTE; WASHED/DIPPED; EARTHENWARE		1
Total			20

Unit 33, Stratum 4, Feature 22A, Stratum 3 (18PR305.33.4.22A.3)			
HAHA 7775	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK		23
HAHA 7776	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK		2
HAHA 7777	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK		2
HAHA 7778	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK		1
HAHA 7747	CHARCOAL; BY-PRODUCTS; CHARCOAL		15
HAHA 7754	CLOTHING, BUTTON; CAST, ONE-PIECE; UNDECORATED; GREY; CREAM; WHITE METAL		1
HAHA 7759	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; GREEN, LIGHT; GREEN; GLASS, PATINATED		6
HAHA 7767	CONTAINER, BOTTLE, WINE; RING-SHAPED PONTIL; FREE BLOWN; CIRCULAR; UNDECORATED; GREEN; GLASS, PATINATED		1
HAHA 7768	CONTAINER, BOTTLE, WINE; FREE BLOWN; UNDECORATED; GREEN; GLASS, PATINATED		1
HAHA 7753	DEBITAGE; DEBITAGE; PINK; WHITE; QUARTZ		1
HAHA 7749	FAUNAL, TOOTH; UNMODIFIED NATURAL MATERIAL; BONE		1
HAHA 7750	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		19
HAHA 7751	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		11
HAHA 7752	FLAKE, OTHER; DEBITAGE; GREY; BROWN, LIGHT; CHERT/FLINT		2
HAHA 7755	HARDWARE, NAIL, UNIDENTIFIED; MACHINE CUT; FERROUS ALLOYS		1
HAHA 7756	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		17
HAHA 7757	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		16
HAHA 7748	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		10
HAHA 7761	TABLEWARE, HOLLOWWARE; MOLDED TECHNIQUE UNKNOWN; UNDECORATED; COLORLESS; GLASS		1
HAHA 7762	TABLEWARE, HOLLOWWARE; MOLDED TECHNIQUE UNKNOWN; UNDECORATED; COLORLESS; GLASS		1
HAHA 7763	TABLEWARE, HOLLOWWARE; MOLDED TECHNIQUE UNKNOWN; UNDECORATED; COLORLESS; GLASS		1
HAHA 7764	TABLEWARE, HOLLOWWARE; MANUFACTURING TECHNIQUE UNKNOWN; UNDECORATED; COLORLESS; WHITE; GLASS, PATINATED		1

Feature 34, Stratum 4, Feature 22A, Stratum 3 (18PR305.34.4.22A.3) Cont'd.			Count
HAHA 7765	TABLEWARE, HOLLOWWARE; MANUFACTURING TECHNIQUE UNKNOWN; UNDECORATED; WHITE; GLASS, PATINATED		1
HAHA 7766	TABLEWARE, HOLLOWWARE; MANUFACTURING TECHNIQUE UNKNOWN; UNDECORATED; COLORLESS; WHITE; GLASS		3
HAHA 7782	TABLEWARE, TANKARD; ENGLISH BROWN SALTGLAZED; IMPRESSED/INCISED; WASHED/DIPPED; ORANGISH-BROWN; GREY; STONEWARE		1
HAHA 7783	TABLEWARE, TANKARD; ENGLISH BROWN SALTGLAZED; WASHED/DIPPED; ORANGISH-BROWN; GREY; BROWN; STONEWARE		1
HAHA 7784	TABLEWARE, TANKARD; ENGLISH BROWN SALTGLAZED; WASHED/DIPPED; ORANGISH-BROWN; GREY; BROWN; STONEWARE		1
HAHA 7787	TABLEWARE, TANKARD; ENGLISH BROWN SALT GLAZED; WASHED/DIPPED; MOLDED; BROWN; GREY; OLIVE; STONEWARE		1
HAHA 7781	TABLEWARE, VESSEL; ENGLISH BROWN SALTGLAZED; IMPRESSED/INCISED; WASHED/DIPPED; BROWN, LIGHT; BROWN; BUFF; STONEWARE		1
HAHA 7785	TABLEWARE, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; WASHED/DIPPED; PURPLE; GREY; OLIVE; STONEWARE		1
HAHA 7786	TABLEWARE, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; WASHED/DIPPED; ORANGISH-BROWN; BROWN; STONEWARE		1
HAHA 7788	TABLEWARE, VESSEL; DELFTWARE; PAINTED, UNDERGLAZE, MONOCHROME BLUE; COBALT BLUE; EARTHENWARE		11
HAHA 7789	TABLEWARE, VESSEL; DELFTWARE; PAINTED, UNDERGLAZE, MONOCHROME BLUE; COBALT BLUE; EARTHENWARE		20
HAHA 7790	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE		8
HAHA 7791	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE		1
HAHA 7774	TOBACCO, PIPE; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		14
HAHA 7769	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		18
HAHA 7770	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 7771	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 7772	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		5
HAHA 7779	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 7800	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 7801	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 7794	TOBACCO, PIPE, BOWL AND STEM 6/54; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 7795	TOBACCO, PIPE, MOUTHPIECE; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 7796	TOBACCO, PIPE, MOUTHPIECE; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 7797	TOBACCO, PIPE, MOUTHPIECE 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 7773	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		13
HAHA 7793	TOBACCO, PIPE, STEM 5/54; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 7798	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		12
HAHA 7799	TOBACCO, PIPE, STEM 6/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		9
HAHA 7758	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; BURNED GLASS		1
HAHA 7760	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; UNDECORATED; COLORLESS; GLASS		2
HAHA 7780	UTILITARIAN, VESSEL; WESTERWALD; IMPRESSED/INCISED; PAINTED, UNDERGLAZE POLYCHROME; COBALT BLUE; PURPLE; STONEWARE		1
HAHA 7792	UTILITARIAN, VESSEL; UNIDENTIFIED OTHER PASTE EARTHENWARE; WASHED/DIPPED; BUFF; BROWN; EARTHENWARE; BURNED CERAMIC		1
HAHA 7802	VESSEL, BODY; BUSHNELL; CORD STAMPED; SMOOTHED; EARTHENWARE		1
Total			272
Unit 34, Stratum 4, Feature 22A, Stratum 1 (18PR305.34.4.22A.1)			
HAHA 8111	TABLEWARE, HOLLOWWARE; DELFTWARE; PAINTED, UNDERGLAZE, MONOCHROME BLUE; BLUE; EARTHENWARE		1
HAHA 8112	TABLEWARE, HOLLOWWARE; DELFTWARE; PAINTED, UNDERGLAZE, MONOCHROME BLUE; BLUE; EARTHENWARE		1
Total			2

Unit 34, Stratum 4, Feature 22A, Stratum 1/3 (18PR305.34.4.22A.1/3)			Count
HAHA 8133	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; SOIL		24
HAHA 8140	CHARCOAL; BY-PRODUCTS; CHARCOAL		12
HAHA 8141	CLINKER; BY-PRODUCTS; OTHER MANMADE		1
HAHA 8136	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; OLIVE; GLASS, PATINATED		4
HAHA 8138	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED		1
HAHA 8139	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED		1
HAHA 8143	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		17
HAHA 8121	HAMMERSTONE; UNMODIFIED, USED; OTHER STONE		1
HAHA 8134	HARDWARE, NAIL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		40
HAHA 8142	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		20
HAHA 8123	TABLEWARE, HOLLOWWARE; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE, DARK; EARTHENWARE		1
HAHA 8137	TABLEWARE, STEMWARE; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS		1
HAHA 8124	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE, MONOCHROME; BLUE, DARK; EARTHENWARE		1
HAHA 8128	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE, MONOCHROME; BLUE; EARTHENWARE		3
HAHA 8129	TABLEWARE, VESSEL; DELFTWARE; EARTHENWARE		1
HAHA 8130	TABLEWARE, VESSEL; ENGLISH BROWN; WHEEL THROWN; COLOR GLAZE, OPAQUE; WASHED/DIPPED; BROWN; STONEWARE		1
HAHA 8122	TOBACCO, PIPE, BOWL; BALL/KAOLIN; MOLDED; UNDECORATED; KAOLIN/BALL CLAY		2
HAHA 8126	TOBACCO, PIPE, BOWL; BALL/KAOLIN; MOLDED; UNDECORATED; KAOLIN/BALL CLAY		8
HAHA 8127	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 8115	TOBACCO, PIPE, STEM 4/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 8114	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 8113	TOBACCO, PIPE, STEM 6/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 8135	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; CUPRIC ALLOY		3
HAHA 8125	UTILITARIAN, HOLLOWWARE; BUCKLEY; LEAD GLAZED; COLOR GLAZE, OPAQUE; UNDECORATED; BROWN; EARTHENWARE		1
HAHA 8131	UTILITARIAN, VESSEL; RED PASTE; LEAD GLAZED; SLIP DECORATED; COLOR GLAZE, TRANSLUCENT; REDDISH-BROWN; OLIVE; OLIVE, DARK; EARTHENWARE		1
HAHA 8132	UTILITARIAN, VESSEL; YELLOW/BUFF PASTE; WASHED/DIPPED; COLOR GLAZE, TRANSLUCENT; ORANGISH-BROWN; EARTHENWARE		1
<b>Total</b>			<b>149</b>

Unit 34, Stratum 4, Feature 22B, Stratum 1 (18PR305.34.4.22B.1)

HAHA 8148	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	1
HAHA 8149	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	1
HAHA 8150	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	1
HAHA 8152	ARCHITECTURAL, MORTAR; MIXED; MORTAR	2
HAHA 8147	CHARCOAL; BY-PRODUCTS; CHARCOAL	1
HAHA 8144	CONTAINER, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; UNDECORATED; COLORLESS; GLASS	1
HAHA 8145	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	3
HAHA 8146	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; UNIDENTIFIED; BONE	1
HAHA 8153	FIRE CRACKED ROCK; FIRE-CRACKED; REDDISH-BROWN; OTHER STONE	1
HAHA 8151	UNIDENTIFIED, STONE; UNMODIFIED NATURAL MATERIAL; SANDSTONE	1
Total		13



## FEATURE 17 (BORROW PIT)

Unit 9, Stratum 6, Feature 17, Stratum 1 (18PR305.9.6.17.1)			Count
HAHA 881	ARCHITECTURAL, WINDOW, TURNED LEAD; MANUFACTURING TECHNIQUE UNKNOWN; LEAD	1	
HAHA 886	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; AQUAMARINE; GLASS	1	
HAHA 885	CONTAINER, BOTTLE, UNIDENTIFIED; FIRE POLISHED; GREEN; GLASS	1	
HAHA 882	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE; GLASS, PATINATED	1	
HAHA 883	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE; GLASS, PATINATED	1	
HAHA 884	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE; GLASS	1	
HAHA 10390	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	1	
HAHA 879	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS	7	
HAHA 878	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	19	
HAHA 10391	SHELL, BIVALVE; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	1	
HAHA 877	SHELL, CLAM, FRESHWATER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	2	
HAHA 876	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	3	
HAHA 891	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	2	
HAHA 892	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1	
HAHA 10392	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	6	
HAHA 10393	TOBACCO, PIPE, STEM 6/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1	
HAHA 880	UNIDENTIFIED, PIPE, EXTENDABLE; STAMPED; CUPRIC ALLOY	1	
HAHA 887	UNIDENTIFIED, STONE; UNMODIFIED NATURAL MATERIAL; SCHIST	1	
HAHA 893	UNIDENTIFIED, VESSEL; YELLOW/BUFF PASTE; UNDECORATED; EARTHENWARE	1	
HAHA 888	UTILITARIAN, TANKARD; WESTERWALD; APPLIED ORNAMENTATION/SPRIGGING; IMPRESSED/INCISED; COBALT BLUE; STONEWARE	1	
HAHA 890	UTILITARIAN, VESSEL; NORTH DEVON GRAVEL TEMPERED; COLOR GLAZE, OPAQUE; BROWN, DARK; YELLOW, DARK; EARTHENWARE	3	
<b>Total</b>			<b>56</b>

### Unit 9, Stratum 6, Feature 17, Stratum 5 (18PR305.9.6.17.5)

HAHA 10396	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; UNIDENTIFIED COLOR; GLASS, PATINATED	1
HAHA 10399	FAUNAL, UNIDENTIFIED; BURNED; BONE	2
HAHA 10398	FLAKE, OTHER; DEBITAGE; WHITE; RED; BUFF; QUARTZ; QUARTZITE	5
HAHA 10400	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	1
HAHA 10394	TOBACCO, PIPE, BOWL; BALL/KAOLIN; MOLDED; UNDECORATED; KAOLIN/BALL CLAY	3
HAHA 10402	TOBACCO, PIPE, STEM 4/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10401	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10397	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS	1
HAHA 10395	UTILITARIAN, HOLLOWWARE; BUCKLEY; LEAD GLAZED; SALT GLAZED; COLOR GLAZE, OPAQUE; BROWN, DARK; EARTHENWARE	1
<b>Total</b>		<b>16</b>

### Unit 10, Stratum 6, Feature 17, Stratum 1 (18PR305.10.6.17.1)

HAHA 10511	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	1
HAHA 10492	ARCHITECTURAL, MORTAR; MIXED; MORTAR	3
HAHA 10490	ARCHITECTURAL, WINDOW, TURNED LEAD; MANUFACTURING TECHNIQUE UNKNOWN; LEAD	2
HAHA 10484	CLOTHING, BELT, BUCKLE; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 10505	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; GREEN; GLASS	2
HAHA 10503	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS, PATINATED	1
HAHA 10506	CONTAINER, BOTTLE, UNIDENTIFIED; FREE BLOWN; CIRCULAR; GREEN; GLASS	1
HAHA 10504	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS, FLASHED	1

Unit 10, Stratum 6, Feature 17, Stratum 1 (18PR305.10.6.17.1) Cont'd.		Count
HAHA 10507	CONTAINER, BOTTLE, WINE; FREE BLOWN; GREEN; BURNED GLASS	12
HAHA 10508	CONTAINER, BOTTLE, WINE; FREE BLOWN; GREEN; GLASS, PATINATED	10
HAHA 10500	DEBITAGE; DEBITAGE; WHITE; YELLOW; QUARTZ	1
HAHA 10502	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	4
HAHA 10501	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	1
HAHA 10518	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	1
HAHA 10496	FIRE CRACKED ROCK; FIRE-CRACKED; PURPLE; QUARTZITE	1
HAHA 1172	HARDWARE, NAIL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	2
HAHA 1171	HARDWARE, NAIL; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 10519	HARDWARE, NAIL, ROSEHEAD; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 10520	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	1
HAHA 10486	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS	16
HAHA 10487	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	29
HAHA 10482	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	31
HAHA 10481	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	7
HAHA 10483	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	69
HAHA 1173	TABLEWARE, TANKARD; ENGLISH BROWN SALTGLAZED; WASHED/DIPPED; BROWN; STONEWARE	1
HAHA 1174	TABLEWARE, TANKARD, MUG; ENGLISH BROWN SALTGLAZED; WASHED/DIPPED; BROWN; STONEWARE	1
HAHA 10513	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE POLYCHROME; COBALT BLUE; EARTHENWARE	1
HAHA 10514	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE POLYCHROME; COBALT BLUE; YELLOW; EARTHENWARE	1
HAHA 10512	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE	1
HAHA 10510	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	5
HAHA 10532	TOBACCO, PIPE, BOWL 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10509	TOBACCO, PIPE, HEEL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10533	TOBACCO, PIPE, MOUTHPIECE 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10521	TOBACCO, PIPE, STEM 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10534	TOBACCO, PIPE, STEM 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10528	TOBACCO, PIPE, STEM 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	7
HAHA 10531	TOBACCO, PIPE, STEM 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	2
HAHA 10537	TOBACCO, PIPE, STEM 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	2
HAHA 10529	TOBACCO, PIPE, STEM 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	7
HAHA 10530	TOBACCO, PIPE, STEM 7/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	2
HAHA 10522	TOBACCO, PIPE, STEM AND BOWL 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10523	TOBACCO, PIPE, STEM AND BOWL 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10536	TOBACCO, PIPE, STEM AND BOWL 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10524	TOBACCO, PIPE, STEM AND BOWL 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10526	TOBACCO, PIPE, STEM AND BOWL 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10535	TOBACCO, PIPE, STEM AND BOWL 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10525	TOBACCO, PIPE, STEM AND BOWL 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10527	TOBACCO, PIPE, STEM AND BOWL 7/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10495	TOBACCO, STRIKE-A-LIGHT; PRESSURE FLAKED; DIRECT PERCUSSION; BROWN, DARK; WHITE; CHERT/FLINT	1
HAHA 10499	UNIDENTIFIED, DAUB; OTHER MANUFACTURED; SOIL	3
HAHA 10485	UNIDENTIFIED, HINGE (JEWELRY BOX?); HAND WROUGHT; UNDECORATED; BRASS	1
HAHA 10489	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	8
HAHA 10497	UNIDENTIFIED, STONE; UNMODIFIED NATURAL MATERIAL; PURPLE; OTHER STONE	1
HAHA 10494	UNIDENTIFIED, STONE; UNMODIFIED NATURAL MATERIAL; GREY; SLATE	2
HAHA 10493	UNIDENTIFIED, STONE; RAW CUT EDGE; BROWN, LIGHT; SANDSTONE	2
HAHA 10488	UNIDENTIFIED, STRAP; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	1
HAHA 10517	UNIDENTIFIED, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; WHEEL THROWN; WASHED/DIPPED; FLUTED; BROWN; STONEWARE	1
HAHA 9502	UTILITARIAN, FIREPLACE TONG; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 10516	UTILITARIAN, HOLLOWWARE; ENGLISH BROWN SALTGLAZED; WHEEL THROWN; WASHED/DIPPED; BROWN; STONEWARE	1
HAHA 10515	UTILITARIAN, HOLLOWWARE; COLOR PASTE STONEWARE; SALT GLAZED; WASHED/DIPPED; BROWN; STONEWARE	1
HAHA 10498	UTILITARIAN, HOLLOWWARE; RED PASTE; COLOR GLAZE, TRANSLUCENT; BROWN; STONEWARE	1
HAHA 10491	VEGETAL, CHARCOAL	2
Total		268



Unit 10, Stratum 6, Feature 17, Stratum 1A (18PR305.10.6.17.1A)		Count
HAHA 10558	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	1
HAHA 10571	ARCHITECTURAL, BUILDING STONE; UNMODIFIED NATURAL MATERIAL; SANDSTONE	4
HAHA 10569	ARCHITECTURAL, PLASTER; MIXED; PLASTER	1
HAHA 10562	ARCHITECTURAL, ROOFING SLATE; RAW CUT EDGE; SLATE, ROOFING	4
HAHA 10570	ARMS, GUN FLINT; PRESSURE FLAKED, BROWN, LIGHT; SANDSTONE	1
HAHA 10582	BIFACE; PRESSURE FLAKED, RANDOM; GREY; CHERT/FLINT	1
HAHA 10561	BY PRODUCT, CLINKER; BY-PRODUCTS; SLAG	3
HAHA 10560	COAL; UNMODIFIED NATURAL MATERIAL; COAL	26
HAHA 10563	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; OLIVE; GLASS, PATINATED	6
HAHA 10583	DEBITAGE; DEBITAGE; AMBER; CHERT/FLINT	1
HAHA 10584	DEBITAGE; DEBITAGE; GREY; CHERT/FLINT	1
HAHA 10573	FIRE CRACKED ROCK; FIRE-CRACKED; OTHER STONE	1
HAHA 10572	FLAKE; DEBITAGE; QUARTZ	1
HAHA 10577	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	10
HAHA 10578	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS	2
HAHA 10575	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	40
HAHA 10565	LIGHTING, LAMP CHIMNEY; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS, PATINATED	1
HAHA 10579	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	2
HAHA 10552	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE POLYCHROME; BLUE; YELLOW; AMETHYST; EARTHENWARE	1
HAHA 10550	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE	1
HAHA 10556	TABLEWARE, VESSEL; DELFTWARE; UNIDENTIFIED DESIGN; BLUE; EARTHENWARE	1
HAHA 10551	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE	1
HAHA 10549	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE	2
HAHA 10545	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; AMETHYST; EARTHENWARE	1
HAHA 10557	TABLEWARE, VESSEL; WHITEWARE; TRANSFER PRINTED, UNDERGLAZE MONOCHROME; BLUE; EARTHENWARE	1
HAHA 10554	TABLEWARE, VESSEL; REFINED PORCELAIN; UNDECORATED; PORCELAIN	1
HAHA 10539	TOBACCO, PIPE, BOWL; BALL/KAOLIN; MOLDED; UNDECORATED; KAOLIN/BALL CLAY	5
HAHA 10581	UNIDENTIFIED, BAR METAL; MANUFACTURING TECHNIQUE UNKNOWN; IMPRESSED; FERROUS ALLOYS	1
HAHA 10553	UNIDENTIFIED, CERAMIC; UNIDENTIFIED OTHER PASTE EARTHENWARE; BURNED; EARTHENWARE	1
HAHA 10567	UNIDENTIFIED, DAUB; OTHER MANUFACTURED; SOIL	12
HAHA 10566	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS	1
HAHA 10564	UNIDENTIFIED, GLASS; MOLDED TECHNIQUE UNKNOWN; GREEN, LIGHT; GLASS	1
HAHA 10559	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; BRASS	1
HAHA 10574	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	25
HAHA 10576	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	4
HAHA 10580	UNIDENTIFIED, VESSEL; UNIDENTIFIED OTHER PASTE EARTHENWARE; BURNED; EARTHENWARE	1
HAHA 10542	UTILITARIAN, HOLLOWWARE; SALT GLAZED; COLOR PASTE STONEWARE; WHEEL THROWN; STONEWARE	1
HAHA 10541	UTILITARIAN, HOLLOWWARE; SALT GLAZED; COLOR PASTE STONEWARE; WHEEL THROWN; UNDECORATED; STONEWARE	1
HAHA 10540	UTILITARIAN, HOLLOWWARE; SALT GLAZED; COLOR PASTE STONEWARE; UNDECORATED; STONEWARE	1
HAHA 10543	UTILITARIAN, HOLLOWWARE; BUCKLEY; LEAD GLAZED; UNDECORATED; COLOR GLAZE, OPAQUE; BROWN; EARTHENWARE	1
HAHA 10555	UTILITARIAN, HOLLOWWARE; COLOR PASTE STONEWARE; SALT GLAZED; COLOR GLAZE, TRANSLUCENT; STONEWARE	1
HAHA 10546	UTILITARIAN, HOLLOWWARE; RED PASTE; LEAD GLAZED; UNDECORATED; BURNED; EARTHENWARE;	1
HAHA 10544	UTILITARIAN, HOLLOWWARE; BUCKLEY; LEAD GLAZED; UNDECORATED; COLOR GLAZE, OPAQUE; BROWN; EARTHENWARE	1
HAHA 10538	UTILITARIAN, HOLLOWWARE; RED PASTE; LEAD GLAZED; SLIP DECORATED; COLOR GLAZE, TRANSLUCENT; YELLOW; OLIVE; EARTHENWARE	1
HAHA 10547	UTILITARIAN, HOLLOWWARE; NORTH DEVON GRAVEL TEMPERED; LEAD GLAZED; BROWN; EARTHENWARE	1

Unit 10, Stratum 6, Feature 17, Stratum 1A (18PR305.10.6.17.1A) Cont'd.			Count
HAHA 10548	UTILITARIAN, HOLLOWWARE; NORTH DEVON GRAVEL TEMPERED; LEAD GLAZED; REDDISH-BROWN; EARTHENWARE		1
HAHA 10568	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL		15
Total			192

Unit 10, Stratum 6, Feature 17, Stratum 2 (18PR305.10.6.17.2)

HAHA 10590	FLAKE, OTHER; MODIFIED, OTHER; CHERT/FLINT	1
HAHA 10586	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 10587	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	1
HAHA 10585	HARDWARE, NAIL, UNIDENTIFIED; MACHINE MADE; FERROUS ALLOYS	2
HAHA 10591	PROJECTILE POINT; PRESSURE FLAKED, QUARTZ	1
HAHA 10588	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	1
HAHA 10593	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10592	TOBACCO, PIPE, STEM 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	2
HAHA 10589	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; BROWN; GLASS, PATINATED	4
Total		14

Unit 10, Stratum 6, Feature 17, Stratum 2A (18PR305.10.6.17.2A )

HAHA 10595	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; SOIL	2
HAHA 10594	CONTAINER, BOTTLE, WINE; MOLDED TECHNIQUE UNKNOWN; OLIVE; GLASS, PATINATED	4
HAHA 10597	FLAKE, OTHER; DEBITAGE; MARBLE	3
HAHA 10598	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	6
HAHA 10596	UNIDENTIFIED, WOOD; BURNED; WOOD	2
Total		17

Unit 10, Stratum 6, Feature 17, Stratum 3 (18PR305.10.6.17.3)

HAHA 10601	FLAKE, OTHER; DEBITAGE; QUARTZ	5
HAHA 10599	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	1
HAHA 10602	TOBACCO, PIPE, BOWL 9/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10603	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	6
HAHA 10600	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	4
HAHA 10607	UTILITARIAN, HOLLOWWARE; BUCKLEY; WHEEL THROWN; COLOR GLAZE, OPAQUE; BROWN, DARK; EARTHENWARE	1
Total		18

Unit 10, Stratum 6, Feature 17, Stratum 3A (18PR305.10.6.17.3A)

HAHA 10616	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; SOIL	3
HAHA 10612	CONTAINER, BOTTLE, WINE; FREE BLOWN; GOURD SHAPE; GLASS, PATINATED	2
HAHA 10609	CONTAINER, BOTTLE, WINE; FREE BLOWN; GOURD SHAPE; OLIVE, DARK; GLASS, PATINATED	2
HAHA 10610	CONTAINER, BOTTLE, WINE; FREE BLOWN; GOURD SHAPE; OLIVE, DARK; GLASS, PATINATED	4
HAHA 10611	CONTAINER, BOTTLE, WINE; FREE BLOWN; GOURD SHAPE; OLIVE, DARK; GLASS, PATINATED	1
HAHA 10608	CONTAINER, BOTTLE, WINE; LAID ON/STRING; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED	1

Unit 10, Stratum 6, Feature 17, Stratum 3A (18PR305.10.6.17.3A) Cont'd.			Count
HAHA 10615	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS		4
HAHA 10614	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		15
HAHA 10613	TABLEWARE, STEMWARE; MANUFACTURING TECHNIQUE UNKNOWN; UNDECORATED; COLORLESS; WHITE; GLASS		1
HAHA 10605	TABLEWARE, VESSEL; CREAMWARE; UNDECORATED; EARTHENWARE		1
HAHA 10604	TOBACCO, PIPE, BOWL; BALL/KAOLIN; MOLDED; SMOOTHED; KAOLIN/BALL CLAY		1
HAHA 10606	UTILITARIAN, PITCHER; BUCKLEY; WHEEL THROWN; COLOR GLAZE, OPAQUE; BROWN, DARK; EARTHENWARE		4
HAHA 10617	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL		1
<b>Total</b>			<b>40</b>

**Unit 16, Stratum 6, Feature 17, Stratum 1 (18PR305.16.6.17.1)**

HAHA 2232	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; OLIVE; GLASS, PATINATED		1
HAHA 2241	FIRE CRACKED ROCK; FIRE-CRACKED; GRANITE		1
HAHA 2242	FLAKE, OTHER; PERCUSSION; SANDSTONE		1
HAHA 2236	FLAKE, OTHER; PERCUSSION; QUARTZ		1
HAHA 2240	HARDWARE, NAIL; UNIDENTIFIED; FERROUS ALLOYS		2
HAHA 2239	HARDWARE, NAIL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		17
HAHA 2231	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		3
HAHA 2229	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		12
HAHA 2233	TABLEWARE, STEMWARE; MOLDED TECHNIQUE UNKNOWN; COLORLESS; GLASS		1
HAHA 2230	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCROME; BLUE; EARTHENWARE		2
HAHA 2235	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		3
HAHA 2221	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		51
HAHA 2227	TOBACCO, PIPE, STEM 4/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		3
HAHA 2225	TOBACCO, PIPE, STEM 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2223	TOBACCO, PIPE, STEM 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2220	TOBACCO, PIPE, STEM 7/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		7
HAHA 2219	TOBACCO, PIPE, STEM 8/84"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		2
HAHA 2222	TOBACCO, PIPE, STEM AND BIT 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		3
HAHA 2228	TOBACCO, PIPE, STEM AND BIT 7/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2226	TOBACCO, PIPE, STEM AND BOWL 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		6
HAHA 2224	TOBACCO, PIPE, STEM AND BOWL 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2237	UNIDENTIFIED, GLASS; FLAT GLASS; BROWN; GLASS, PATINATED		1
HAHA 2218	UTILITARIAN, HOLLOWWARE; COLOR PASTE STONEWARE; SALT GLAZED; WASHED/DIPPED; BROWN; STONEWARE		1
HAHA 2238	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, OPAQUE; BROWN, LIGHT; EARTHENWARE		1
<b>Total</b>			<b>123</b>

**Unit 16, Stratum 6, Feature 17, Stratum 1/3 (18PR305.16.6.17.1/3)**

HAHA 2252	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; EARTHENWARE		1
HAHA 2233	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; COLOR GLAZE, OPAQUE; BROWN; BRICK		2
HAHA 2284	ARCHITECTURAL, BUILDING STONE SLAB; RAW CUT EDGE; SANDSTONE; OTHER		7
HAHA 2297	ARCHITECTURAL, WINDOW PANE; FLAT GLASS; GLASS		3
HAHA 2260	CONTAINER, BOTTLE, WINE; LAID ON/STRING; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED		1
HAHA 2261	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED		4
HAHA 2262	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED		1
HAHA 2263	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED		1
HAHA 2307	CONTAINER, BOTTLE, WINE; FREE BLOWN; BROWN, DARK; GREEN; GLASS, PATINATED		39
HAHA 2308	CONTAINER, BOTTLE, WINE; FREE BLOWN; BROWN, DARK; GLASS, PATINATED		2
HAHA 2306	CONTAINER, BOTTLE, WINE; FREE BLOWN; AQUAMARINE; GLASS, PATINATED		2
HAHA 2305	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; OLIVE; GLASS		1
HAHA 1287	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		1
HAHA 2287	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		4
HAHA 2288	FAUNAL, UNIDENTIFIED; BURNT; BONE		3



HAHA 2358	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	4
HAHA 2266	FLAKE, OTHER; PERCUSSION; QUARTZ	1
HAHA 2265	FLAKE, OTHER; PERCUSSION; QUARTZ	2
HAHA 2268	FLAKE, OTHER; PERCUSSION; BURNED; CHERT/FLINT	1
HAHA 2309	HARDWARE, HINGE; RAW CUT EDGE; PUNCHED; CUPRIC ALLOY	4
HAHA 2280	HARDWARE, LOCK TUMBLER; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 2272	HARDWARE, NAIL, CLINCH; HAND WROUGHT; FERROUS ALLOYS	5
HAHA 2317	HARDWARE, NAIL, CLINCH; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 2315	HARDWARE, NAIL, T-HEAD; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 2273	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS	49
HAHA 2274	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS	36
HAHA 2316	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS	8
HAHA 2318	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	49
HAHA 2319	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS	75
HAHA 2310	HOUSEHOLD ACCESSORY, PIN, STRAIGHT; HAND WROUGHT; WOUND WIRE HEAD; CUPRIC ALLOY	1
HAHA 2300	LIGHTING, LAMP, CHIMNEY; MANUFACTURING TECHNIQUE UNKNOWN; GREEN, LIGHT; GLASS, PATINATED	1
HAHA 2296	PERSONAL, BEAD; TUBE POLYCHROME; RED; BROWN, LIGHT; GLASS	1
HAHA 2295	PERSONAL, BEAD; MANDRIL-WOUND; BLUE; GLASS	1
HAHA 2290	SHATTER; PERCUSSION/PRESSURE; QUARTZ	6
HAHA 2289	SHATTER; PRESSURE; CHERT/FLINT	10
HAHA 2291	SHATTER; PERCUSSION/PRESSURE; QUARTZITE	5
HAHA 2294	SHELL, CLAM; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	2
HAHA 2271	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	30
HAHA 2293	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	50
HAHA 2292	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	21
HAHA 2248	TABLEWARE, MUG; ENGLISH BROWN SALTGLAZED; WASHED/DIPPED; BROWN; STONEWARE	1
HAHA 2245	TABLEWARE, CUP; DELFTWARE; UNDECORATED; EARTHENWARE	1
HAHA 2340	TABLEWARE, HOLLOWWARE; STAFFORDSHIRE SLIPWARE; COLORLESS GLAZE; YELLOW; BROWN; BUFF; EARTHENWARE	1
HAHA 2348	TABLEWARE, MUG; ENGLISH BROWN SALTGLAZED; COLOR GLAZE, TRANSLUCENT; WASHED/DIPPED; BROWN, DARK; STONEWARE	1
HAHA 2347	TABLEWARE, MUG; ENGLISH BROWN SALTGLAZED; COLOR GLAZE, TRANSLUCENT; WASHED/DIPPED; STONEWARE	1
HAHA 2349	TABLEWARE, MUG; ENGLISH BROWN SALTGLAZED; COLOR GLAZE, TRANSLUCENT; WASHED/DIPPED; STONEWARE	1
HAHA 2346	TABLEWARE, MUG; ENGLISH BROWN SALTGLAZED; COLOR GLAZE, TRANSLUCENT; WASHED/DIPPED; STONEWARE	1
HAHA 2345	TABLEWARE, MUG; WESTERWALD; SALT GLAZED; IMPRESSED/INCISED; WASHED/DIPPED; STONEWARE	1
HAHA 2344	TABLEWARE, MUG; WESTERWALD; SALT GLAZED; UNDECORATED; WASHED/DIPPED; STONEWARE	2
HAHA 2343	TABLEWARE, MUG; WESTERWALD; SALT GLAZED; APPLIED ORNAMENTATION/SPRIGGING; IMPRESSED/INCISED; WASHED/DIPPED; COBALT BLUE; STONEWARE	1
HAHA 2342	TABLEWARE, MUG; COLOR PASTE STONEWARE; SALT GLAZED; STONEWARE	1
HAHA 2354	TABLEWARE, PITCHER; ENGLISH BROWN SALTGLAZED; STONEWARE	1
HAHA 2352	TABLEWARE, PITCHER; ENGLISH BROWN SALTGLAZED; MOLDED; FLUTED; STONEWARE	1
HAHA 2353	TABLEWARE, PITCHER; ENGLISH BROWN SALTGLAZED; STONEWARE	1
HAHA 2351	TABLEWARE, PITCHER; ENGLISH BROWN SALTGLAZED; MOLDED; FLUTED; STONEWARE	1
HAHA 2350	TABLEWARE, PITCHER; ENGLISH BROWN SALTGLAZED; MOLDED; STONEWARE	1
HAHA 2264	TABLEWARE, STEMWARE; FREE BLOWN; AQUAMARINE; GLASS, PATINATED	1
HAHA 2304	TABLEWARE, STEMWARE; MOLDED TECHNIQUE UNKNOWN; ETCHED; COLORLESS; GLASS	1
HAHA 2250	TABLEWARE, VESSEL; ENGLISH BROWN SALTGLAZED; WASHED/DIPPED; STONEWARE	1
HAHA 2247	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE POLYCHROME; BLUE; RED; EARTHENWARE	1
HAHA 2246	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE POLYCHROME; AMETHYST; BLUE, LIGHT; EARTHENWARE	1
HAHA 2244	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE	1
HAHA 2336	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE	2
HAHA 2335	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE	1
HAHA 2331	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE	1
HAHA 2330	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE	2
HAHA 2334	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE	1

HAHA 2332	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE	1
HAHA 2333	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; AMETHYST; EARTHENWARE	1
HAHA 2259	TABLEWARE, VESSEL; ENGLISH BROWN SALTGLAZED; WASHED/DIPPED; STONEWARE	2
HAHA 2338	TABLEWARE, VESSEL; WHITEWARE; UNDECORATED; EARTHENWARE	1
HAHA 2339	TABLEWARE, VESSEL; WHITEWARE; UNDECORATED; EARTHENWARE	1
HAHA 2255	TOBACCO, PIPE, BOWL; BALL/KAOLIN; ROULETTED; KAOLIN/BALL CLAY	1
HAHA 2256	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 2254	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 2253	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	4
HAHA 2251	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 2320	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	9
HAHA 2321	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	18
HAHA 2357	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 2322	TOBACCO, PIPE, STEM; BALL/KAOLIN; KAOLIN/BALL CLAY	24
HAHA 2311	UNIDENTIFIED, CONTAINER OR BUCKET; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	21
HAHA 2285	UNIDENTIFIED, DAUB; OTHER MANUFACTURED; DAUB	9
HAHA 2286	UNIDENTIFIED, DAUB; OTHER MANUFACTURED; DAUB	1
HAHA 2270	UNIDENTIFIED, DAUB; OTHER MANUFACTURED; DAUB	1
HAHA 2299	UNIDENTIFIED, GLASS; FLAT GLASS; AQUAMARINE; GLASS	2
HAHA 2298	UNIDENTIFIED, GLASS; FLAT GLASS; LIME GREEN; GLASS	2
HAHA 2301	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS	3
HAHA 2302	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; AQUAMARINE; GLASS	2
HAHA 2303	UNIDENTIFIED, GLASS; FLAT GLASS; BURNED; LIME GREEN; GLASS	1
HAHA 2312	UNIDENTIFIED, HANDLE; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	1
HAHA 2278	UNIDENTIFIED, METAL; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 2279	UNIDENTIFIED, METAL; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 2277	UNIDENTIFIED, METAL; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 2276	UNIDENTIFIED, METAL; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 2275	UNIDENTIFIED, METAL; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 2314	UNIDENTIFIED, METAL; HAND WROUGHT; FERROUS ALLOYS	9
HAHA 2313	UNIDENTIFIED, ROD; BY-PRODUCTS; LEAD	1
HAHA 2267	UNIDENTIFIED, STONE; PERCUSSION; SCHIST	1
HAHA 2281	UNIDENTIFIED, STONE SLAB; RAW CUT EDGE; SANDSTONE; OTHER	8
HAHA 2258	UTILITARIAN, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; UNDECORATED; STONEWARE	1
HAHA 2257	UTILITARIAN, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; WASHED/DIPPED; BROWN; STONEWARE	1
HAHA 2249	UTILITARIAN, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; UNDECORATED; STONEWARE	1
HAHA 2243	UTILITARIAN, VESSEL; NORTH DEVON GRAVEL TEMPERED; COLOR GLAZE, TRANSLUCENT; OLIVE; EARTHENWARE	2
HAHA 2326	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, TRANSLUCENT; BROWN; EARTHENWARE	1
HAHA 2325	UTILITARIAN, VESSEL; YELLOW/BUFF PASTE; UNDECORATED; EARTHENWARE	1
HAHA 2324	UTILITARIAN, VESSEL; RED PASTE; EARTHENWARE	2
HAHA 2341	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, TRANSLUCENT; SLIP DECORATED; OLIVE; EARTHENWARE	1
HAHA 2337	UTILITARIAN, VESSEL; NORTH DEVON GRAVEL TEMPERED; COLOR GLAZE, TRANSLUCENT; OLIVE; BROWN, DARK; EARTHENWARE	5
HAHA 2355	UTILITARIAN, VESSEL; YELLOW/BUFF PASTE; COLOR GLAZE, TRANSLUCENT; BROWN, DARK; EARTHENWARE	1
HAHA 2356	UTILITARIAN, VESSEL; YELLOW/BUFF PASTE; COLOR GLAZE, TRANSLUCENT; BROWN; EARTHENWARE	1
HAHA 2328	UTILITARIAN, VESSEL; BUCKLEY; COLOR GLAZE, OPAQUE; BLACK; EARTHENWARE	1
HAHA 2329	UTILITARIAN, VESSEL; BUCKLEY; COLOR GLAZE, OPAQUE; BROWN, DARK; EARTHENWARE	1
HAHA 2327	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, TRANSLUCENT; BROWN, DARK; EARTHENWARE	1
HAHA 2282	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL	24
HAHA 2269	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL	11
HAHA 2283	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL	1

Total

656



Unit 16, Stratum 6, Feature 17, Stratum 3 (18PR305.16.6.17.3)			Count
HAHA 2359	TOBACCO, PIPE, BOWL 6/64"; BALL/KAOLIN; KAOLIN/BALL CLAY		1
Total			1
Unit 16, Stratum 6, Feature 17, Stratum 4 (18PR305.16.6.17.4)			
HAHA 2365	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		2
HAHA 2363	FLAKE, OTHER; PERCUSSION; UNIDENTIFIED STONE		1
HAHA 2364	FLAKE, OTHER; PERCUSSION; QUARTZITE		2
HAHA 2362	FLAKE, OTHER; PERCUSSION; QUARTZ		8
HAHA 2360	PERSONAL, BEAD; TUBE; PAINTED; RED, GREEN; GLASS		1
HAHA 2361	PERSONAL, BEAD; MANDRIL-WOUND; BURNED; OLIVE; BURNED GLASS		2
HAHA 2366	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS, PATINATED		1
Total			17
Unit 16, Stratum 6, Feature 17, Stratum 5 (18PR305.16.6.17.5)			
HAHA 2371	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		1
HAHA 2367	FIELD SAMPLE, SOIL; UNMODIFIED NATURAL MATERIAL; SOIL; CHARCOAL		1
HAHA 2369	HARDWARE, NAIL; HAND WROUGHT; HAND FINISHED HEAD; FERROUS ALLOYS		1
HAHA 2370	HARDWARE, NAIL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		4
HAHA 2368	UNIDENTIFIED, DAUB; OTHER MANUFACTURED; DAUB		1
HAHA 2372	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; OLIVE; GLASS, PATINATED		1
Total			9
Unit 16, Stratum 6, Feature 17, Stratum 6 (18PR305.16.6.17.6)			
HAHA 2373	CLOTHING, BELT, BUCKLE; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		1
HAHA 2375	FLAKE, OTHER; PERCUSSION; CHERT/FLINT		1
HAHA 2374	UTILITARIAN, HOLLOWWARE; RED PASTE; COLOR GLAZE, OPAQUE; WASHED/DIPPED; BROWN; EARTHENWARE		1
Total			3
Unit 17, Stratum 6, Feature 17, Stratum 1 (18PR305.17.6.17.1)			
HAHA 2623	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; COLOR GLAZE, OPAQUE; BRICK		1
HAHA 2661	ARCHITECTURAL, BRICK; RED PASTE; LEAD GLAZED; AQUAMARINE; BRICK		1
HAHA 2648	ARCHITECTURAL, BUILDING STONE; UNMODIFIED NATURAL MATERIAL; SANDSTONE		2
HAHA 2652	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; DAUB		1
HAHA 2638	ARCHITECTURAL, ROOFING SLATE; RAW CUT EDGE; SLATE, ROOFING		1
HAHA 2649	COAL; UNMODIFIED NATURAL MATERIAL; COAL		1
HAHA 2644	CONTAINER, BOTTLE, UNIDENTIFIED; MOLDED TECHNIQUE UNKNOWN; COLORLESS; GLASS		1
HAHA 5647	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; AQUAMARINE; GLASS		1
HAHA 2662	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE; GLASS, PATINATED		2
HAHA 5645	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED		5
HAHA 2643	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED		3
HAHA 5646	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED		1
HAHA 2654	FAUNAL, TOOTH; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		2
HAHA 2653	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		3
HAHA 2640	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS		1

Unit 17, Stratum 6, Feature 17, Stratum 1 (18PR305.17.6.17.1) Cont'd.			Count
HAHA 2659	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		4
HAHA 2642	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS		2
HAHA 2641	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		1
HAHA 2639	HARDWARE, NAIL, UNIDENTIFIED; MACHINE CUT; FERROUS ALLOYS		1
HAHA 2234	PERSONAL, BEAD; MANDRIL-WOUND; BLUE; GLASS		1
HAHA 2645	SHATTER; PERCUSSION; QUARTZ		1
HAHA 2646	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		1
HAHA 2647	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		1
HAHA 2622	TABLEWARE, STEWWARE; FREE BLOWN; COLORLESS; GLASS, PATINATED		1
HAHA 2663	TABLEWARE, TUMBLER; MOLDED TECHNIQUE UNKNOWN; PANELED; COLORLESS; GLASS		1
HAHA 2656	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE, DARK; BLUE, LIGHT; EARTHENWARE		1
HAHA 2658	TABLEWARE, VESSEL; ENGLISH BROWN SALT GLAZED; WASHED/DIPPED; PAINTED, OVERGLAZE POLYCHROME; BROWN; STONEWARE		1
HAHA 2624	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; COBALT BLUE; EARTHENWARE		1
HAHA 2625	TABLEWARE, VESSEL; WHITEWARE; UNDECORATED; EARTHENWARE		1
HAHA 2657	TOBACCO, PIPE, BOWL; UNIDENTIFIED WHITE PASTE EARTHENWARE; UNDECORATED; EARTHENWARE		1
HAHA 2655	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		3
HAHA 2634	TOBACCO, PIPE, STEM 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		20
HAHA 2626	TOBACCO, PIPE, STEM 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2635	TOBACCO, PIPE, STEM 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2636	TOBACCO, PIPE, STEM 7/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		10
HAHA 2637	TOBACCO, PIPE, STEM 8/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		3
HAHA 2633	TOBACCO, PIPE, STEM AND BIT 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2630	TOBACCO, PIPE, STEM AND BOWL 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2629	TOBACCO, PIPE, STEM AND BOWL 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2627	TOBACCO, PIPE, STEM AND BOWL 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2628	TOBACCO, PIPE, STEM AND BOWL 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2631	TOBACCO, PIPE, STEM AND BOWL 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2632	TOBACCO, PIPE, STEM AND BIT 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2664	UNIDENTIFIED, GLASS; FLAT GLASS; GREEN, LIGHT; GLASS		1
HAHA 2651	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; LEAD		1
HAHA 2650	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		6
HAHA 2660	UTILITARIAN, HOLLOWWARE; BUCKLEY; LEAD GLAZED; COLOR GLAZE, OPAQUE; WASHED/DIPPED; BROWN, DARK; EARTHENWARE		1
Total			99

Unit 17, Stratum 6, Feature 17, Stratum 1/3 (18PR305.17.6.17.1/3)

HAHA 2693	AMMUNITION, GUNFLINT; PERCUSSION; CHERT/FLINT	1
HAHA 2694	AMMUNITION, GUNFLINT OR STRIKE LIGHT; PERCUSSION; CHERT/FLINT	1
HAHA 2696	ARCHITECTURAL, BUILDING COBBLE; UNMODIFIED NATURAL MATERIAL; MIXED; SANDSTONE	1
HAHA 2695	ARCHITECTURAL, BUILDING STONE; UNMODIFIED NATURAL MATERIAL; SANDSTONE	15
HAHA 2701	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; DAUB	7
HAHA 2697	ARCHITECTURAL, MORTAR; MIXED; MORTAR	2
HAHA 2689	CONTAINER, BOTTLE, UNIDENTIFIED; FREE BLOWN; SAND GLASS TIPPED PONTIL; SQUARE; GLASS, PATINATED	2
HAHA 2690	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; BURNED GLASS	1
HAHA 2687	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS	4
HAHA 2688	CONTAINER, BOTTLE, WINE; FREE BLOWN; SAND GLASS TIPPED PONTIL; GOURD SHAPE; OLIVE, DARK; GLASS, PATINATED	1
HAHA 2691	CONTAINER, BOTTLE, WINE; FREE BLOWN; PONTIL; OLIVE, DARK; GLASS, PATINATED	1
HAHA 2692	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED	5
HAHA 2700	CORE; PERCUSSION; BASALT	2
HAHA 2704	FAUNAL UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	1
HAHA 2703	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	2
HAHA 2698	FLAKE, OTHER; PERCUSSION; QUARTZ	1

Unit 17, Stratum 6, Feature 17, Stratum 1/3 (18PR305.17.6.17.1/3) Cont'd.			Count
HAHA 2711	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS		39
HAHA 2707	HARDWARE, RING; HAND WROUGHT; FERROUS ALLOYS		1
HAHA 2708	HARDWARE, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS		1
HAHA 2705	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		36
HAHA 2676	TABLEWARE, PITCHER; COLOR PASTE STONEWARE; SALT GLAZED; WHEEL THROWN; WASHED/DIPPED; IMPRESSED/INCISED; ORANGE; STONEWARE		1
HAHA 2673	TABLEWARE, TANKARD; WESTERWALD; COLOR PASTE STONEWARE; WHEEL THROWN; STONEWARE		3
HAHA 2674	TABLEWARE, TANKARD; ENGLISH BROWN SALT GLAZED; WASHED/DIPPED; STONEWARE		1
HAHA 2665	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE		1
HAHA 2666	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE		1
HAHA 2667	TABLEWARE, VESSEL; STAFFORDSHIRE SLIPWARE; SLIP DECORATED; UNIDENTIFIED DESIGN; YELLOW; EARTHENWARE		1
HAHA 2677	TABLEWARE, VESSEL; ENGLISH BROWN SALT GLAZED; WASHED/DIPPED; BROWN, DARK; STONEWARE		1
HAHA 2675	TABLEWARE, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; WHEEL THROWN; WASHED/DIPPED; ORANGE; STONEWARE		1
HAHA 2681	TOBACCO, PIPE, BOWL; BALL/KAOLIN; MOLDED; UNDECORATED; KAOLIN/BALL CLAY		5
HAHA 2682	TOBACCO, PIPE, BOWL; BALL/KAOLIN; MOLDED; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2683	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		2
HAHA 2686	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2685	TOBACCO, PIPE, STEM 8/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2680	UNIDENTIFIED, CERAMIC; PARIAN; MOLDED; PORCELAIN		1
HAHA 2706	UNIDENTIFIED, METAL; HAND WROUGHT; RAW CUT EDGE; CUPRIC ALLOY		1
HAHA 2710	UNIDENTIFIED, METAL; HAND WROUGHT; FERROUS ALLOYS		1
HAHA 2709	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		3
HAHA 2699	UNIDENTIFIED, STONE; PERCUSSION; QUARTZ		1
HAHA 2672	UTILITARIAN, HOLLOWWARE; BENNINGTON/ROCKINGHAM; UNDECORATED; EARTHENWARE		1
HAHA 2684	UTILITARIAN, HOLLOWWARE; NORTH DEVON GRAVEL TEMPERED; LEAD GLAZED; UNDECORATED; OLIVE; BROWN, DARK; STONEWARE		1
HAHA 2670	UTILITARIAN, HOLLOWWARE; BUCKLEY; LEAD GLAZED; COLOR GLAZE, OPAQUE; BLACK; EARTHENWARE		1
HAHA 2671	UTILITARIAN, HOLLOWWARE; BUCKLEY; LEAD GLAZED; COLOR GLAZE, OPAQUE; BLACK; BROWN; EARTHENWARE		1
HAHA 2669	UTILITARIAN, HOLLOWWARE; RED PASTE; LEAD GLAZED; COLOR GLAZE, OPAQUE; ROULETTED; BLACK; EARTHENWARE		1
HAHA 2679	UTILITARIAN, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; WHEEL THROWN; WASHED/DIPPED; IMPRESSED/INCISED; GREY; BUFF; STONEWARE		1
HAHA 2678	UTILITARIAN, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; WHEEL THROWN; WASHED/DIPPED; IMPRESSED/INCISED; GREY; REDDISH-BROWN; STONEWARE		1
HAHA 2668	UTILITARIAN, VESSEL; RED PASTE; LEAD GLAZED; MOLDED; COLOR GLAZE, OPAQUE; BLACK; EARTHENWARE		1
HAHA 2702	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL		1
Total			160

Unit 17, Stratum 6, Feature 17, Stratum 2 (18PR305.17.6.17.2)

HAHA 2739	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	3
HAHA 2723	ARCHITECTURAL, BUILDING STONE; UNMODIFIED NATURAL MATERIAL; SANDSTONE	5
HAHA 2715	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; DAUB	1
HAHA 2746	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; DAUB	13
HAHA 2727	CONTAINER, BOTTLE, UNIDENTIFIED; MOLDED TECHNIQUE UNKNOWN; AQUAMARINE; GLASS	1
HAHA 2713	CONTAINER, BOTTLE, WINE; FREE BLOWN; GOURD SHAPE; GREEN, DARK; GLASS, PATINATED	1
HAHA 2745	FAUNAL, SMALL MAMMAL; UNMODIFIED NATURAL MATERIAL; BONE	1
HAHA 2721	FAUNAL, TOOTH; UNMODIFIED NATURAL MATERIAL; BONE	1
HAHA 2755	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	1
HAHA 2754	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	1



## Unit 17, Stratum 6, Feature 17, Stratum 2 (18PR305.17.6.17.2) Cont'd.

Count

HAHA 2722	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	1
HAHA 2718	FAUNAL, UNIDENTIFIED; STAMPED; MODIFIED/ DECORATED/OTHER; BONE	1
HAHA 2753	FAUNAL, UNIDENTIFIED; BURNT; BONE	4
HAHA 2752	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	4
HAHA 2730	FLAKE, OTHER; PERCUSSION; CHERT/FLINT	1
HAHA 2729	FLAKE, OTHER; PERCUSSION; QUARTZ	1
HAHA 2731	FLAKE, OTHER; PERCUSSION; QUARTZ	1
HAHA 2716	HARDWARE, NAIL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	1
HAHA 2749	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS	4
HAHA 2748	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS	5
HAHA 2750	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	14
HAHA 2751	HARDWARE, WIRE; EXTRUDED; FERROUS ALLOYS	1
HAHA 2747	HOUSEHOLD ACCESSARY, STRAIGHT PIN; OTHER MANUFACTURED; WOUND; CUPRIC ALLOY	2
HAHA 2734	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	1
HAHA 2733	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	7
HAHA 2714	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	2
HAHA 2712	TABLEWARE, STEMWARE; PRESSED; COLORLESS; BURNED GLASS	1
HAHA 2726	TABLEWARE, STEMWARE; MOLDED TECHNIQUE UNKNOWN; COLORLESS; GLASS, PATINATED	1
HAHA 2758	TABLEWARE, STEMWARE; FREE BLOWN; GLASS	1
HAHA 2725	TABLEWARE, TANKARD; WESTERWALD; PAINTED, UNDERGLAZE, MONOCHROME BLUE; STONEWARE	1
HAHA 2724	TABLEWARE, TANKARD; WESTERWALD; PAINTED, UNDERGLAZE, MONOCHROME BLUE; COBALT BLUE; STONEWARE	1
HAHA 2740	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; AMETHYST; EARTHENWARE	1
HAHA 2743	TABLEWARE, VESSEL; ENGLISH BROWN SALT GLAZED; COLORLESS GLAZE; IMPRESSED/ INCISED; WASHED/DIPPED; BROWN; BUFF; STONEWARE	2
HAHA 2744	TABLEWARE, VESSEL; ENGLISH BROWN SALT GLAZED; COLOR GLAZE, TRANSLUCENT; WASHED/DIPPED; BROWN; BUFF; STONEWARE	1
HAHA 2736	TOBACCO, PIPE, BOWL; BALL/KAOLIN; KAOLIN/BALL CLAY	3
HAHA 2737	TOBACCO, PIPE, BOWL; BALL/KAOLIN; BURNED; UNDECORATED; KAOLIN/BALL CLAY	3
HAHA 2738	TOBACCO, PIPE, STEM; BALL/KAOLIN; BURNED; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 2719	TOBACCO, PIPE, STEM 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	2
HAHA 2720	TOBACCO, PIPE, STEM 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	3
HAHA 2759	UNIDENTIFIED, FIRED CLAY WITH CHARCOAL; OTHER MANUFACTURED; CLAY	50
HAHA 2757	UNIDENTIFIED, GLASS; MOLDED TECHNIQUE UNKNOWN; GREEN; GLASS, PATINATED	1
HAHA 2732	UNIDENTIFIED, STONE; UNMODIFIED NATURAL MATERIAL; UNIDENTIFIED STONE	1
HAHA 2728	UNIDENTIFIED, STONE; UNMODIFIED NATURAL MATERIAL; QUARTZ	1
HAHA 2735	UNIDENTIFIED, UNKNOWN MATERIAL; UNIDENTIFIED; MISCELLANEOUS MATERIAL	1
HAHA 2717	UTILITARIAN, HOLLOWWARE; RED PASTE; COLOR GLAZE, OPAQUE; SLIP TRAILED; BROWN; BLACK; EARTHENWARE	1
HAHA 2742	UTILITARIAN, VESSEL; UNIDENTIFIED OTHER PASTE EARTHENWARE; UNDECORATED; BURNED; EARTHENWARE	1
HAHA 2741	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, TRANSLUCENT; BROWN, DARK; EARTHENWARE	1
HAHA 2756	VEGETAL, WOOD;	7
Total		163

## Unit 17, Stratum 6, Feature 17, Stratum 3 (18PR305.17.6.17.3)

HAHA 2763	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	1
HAHA 2783	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	1
HAHA 2761	ARCHITECTURAL, BUILDING STONE; RAW CUT EDGE; SCHIST	7
HAHA 2760	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; DAUB	1
HAHA 2784	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; DAUB	6
HAHA 2778	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; DAUB	9
HAHA 2773	CONTAINER, BOTTLE, WINE; MOLDED TECHNIQUE UNKNOWN; MULBERRY; GLASS, PATINATED	1
HAHA 2777	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; GLASS, PATINATED	1
HAHA 2771	CONTAINER, BOTTLE, WINE; LAID ON/STRING; SHEARED OFF LIP; FREE BLOWN; GOURD SHAPE; OLIVE; GLASS, PATINATED	6
HAHA 2772	CONTAINER, BOTTLE, WINE; MOLDED TECHNIQUE UNKNOWN; OLIVE; GLASS, PATINATED	1
HAHA 2782	FAUNAL, TOOTH; UNMODIFIED NATURAL MATERIAL; BONE	1

Unit 17, Stratum 6, Feature 17, Stratum 3 (18PR305.17.6.17.3) Cont'd.			Count
HAHA 2779	FAUNAL, UNIDENTIFIED; BURNED; BONE		1
HAHA 2768	FLAKE, OTHER; PERCUSSION; QUARTZ		1
HAHA 2781	HARDWARE, NAIL, ROSEHEAD; HAND WROUGHT; FERROUS ALLOYS		3
HAHA 2780	HARDWARE, NAIL, ROSEHEAD; HAND WROUGHT; FERROUS ALLOYS		3
HAHA 2786	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		17
HAHA 2770	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		5
HAHA 2776	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		2
HAHA 2785	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		2
HAHA 2788	TABLEWARE, PITCHER; ENGLISH BROWN SALT GLAZED; WHEEL THROWN; SALT GLAZED; IMPRESSED/INCISED; COLOR GLAZE, OPAQUE; ANNULAR/BANDED, PAINTED; STONEWARE		5
HAHA 2774	TABLEWARE, STEMWARE; FREE BLOWN; COLORLESS; GLASS		1
HAHA 2787	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2766	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		2
HAHA 2764	TOBACCO, PIPE, STEM 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2765	TOBACCO, PIPE, STEM 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		4
HAHA 2775	UNIDENTIFIED, WOOD; BURNED; WOOD		1
HAHA 2767	UTILITARIAN, HOLLOWWARE; NORTH DEVON GRAVEL TEMPERED; LEAD GLAZED; COLOR GLAZE, OPAQUE; BROWN; EARTHENWARE		1
HAHA 2762	UTILITARIAN, HOLLOWWARE; BUCKLEY; WHEEL THROWN; LEAD GLAZED; WASHED/DIPPED; COLOR GLAZE, OPAQUE; ORANGE; REDDISH-BROWN; BROWN, DARK; EARTHENWARE		1
HAHA 2769	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL		1
Total			87

Unit 17, Stratum 6, Feature 17, Stratum 3/4 (18PR305.17.6.17.3/4)

HAHA 2794	CONTAINER, BOTTLE, WINE; FREE BLOWN; GLASS, PATINATED	1
HAHA 2792	DAUB; OTHER MANUFACTURED; DAUB	8
HAHA 2789	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	4
HAHA 2790	FAUNAL, UNIDENTIFIED; BURNED; BONE	1
HAHA 2800	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	5
HAHA 2798	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE	1
HAHA 2799	TABLEWARE, VESSEL; ENGLISH BROWN SALT GLAZED; COLOR GLAZE, TRANSLUCENT; WASHED/DIPPED; BUFF; BROWN; WHITE; STONEWARE	1
HAHA 2791	TOBACCO, PIPE, BOWL; BALL/KAOLIN; MOLDED; KAOLIN/BALL CLAY	1
HAHA 2797	TOBACCO, PIPE, STEM 8/84"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 2795	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; BURNED GLASS	1
HAHA 2796	UTILITARIAN, HOLLOWWARE; BUCKLEY; WHEEL THROWN; COLOR GLAZE, OPAQUE; BROWN, DARK; EARTHENWARE	1
HAHA 2793	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL	3
Total		28

Unit 17, Stratum 6, Feature 17, Stratum 4 (18PR305.17.6.17.4)

HAHA 2811	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	1
HAHA 2812	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	4
HAHA 2813	FIRE CRACKED ROCK; BY-PRODUCTS; GRANITE	2
HAHA 2807	FLAKE, OTHER; PERCUSSION; QUARTZ	6
HAHA 2806	FLAKE, OTHER; PERCUSSION; GRANITE	1
HAHA 2612	FLAKE, OTHER; UNMODIFIED NATURAL MATERIAL; QUARTZ	1
HAHA 2815	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	1
HAHA 2805	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	1
HAHA 2802	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; BLUE, LIGHT; EARTHENWARE	1
HAHA 2801	UNIDENTIFIED, GLASS; MOLDED TECHNIQUE UNKNOWN; UNDECORATED; GREEN; GLASS	1
HAHA 2808	UNIDENTIFIED, STONE; UNMODIFIED NATURAL MATERIAL; QUARTZ	2
HAHA 2809	UNIDENTIFIED, STONE; UNMODIFIED NATURAL MATERIAL; QUARTZITE	3



Unit 17, Stratum 6, Feature 17, Stratum 4 (18PR305.17.6.17.4) Cont'd.			Count
HAHA 2810	UNIDENTIFIED, STONE; RAW CUT EDGE; SLATE, ROOFING		1
HAHA 2814	UNIDENTIFIED, WOOD; BURNT; WOOD		9
HAHA 2804	UTILITARIAN, HOLLOWWARE; BUCKLEY; WASHED/DIPPED; COLOR GLAZE, OPAQUE; BROWN, DARK; EARTHENWARE		1
HAHA 2803	UTILITARIAN, HOLLOWWARE; BUCKLEY; WASHED/DIPPED; COLOR GLAZE, OPAQUE; BROWN, DARK; EARTHENWARE		1
Total			36

Unit 17, Stratum 6, Feature 17, Stratum 5 (18PR305.17.6.17.5)

HAHA 2826	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; DAUB		9
HAHA 2825	CHUNK; UNMODIFIED NATURAL MATERIAL; UNIDENTIFIED STONE		1
HAHA 2833	CONTAINER, BOTTLE, UNIDENTIFIED; GLASS TIPPED PONTIL/ROUGH PONTIL; FREE BLOWN; SQUARE; LIME GREEN; GLASS		1
HAHA 2836	CONTAINER, BOTTLE, WINE; LAID ON/STRING; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED		1
HAHA 2820	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE; GLASS, PATINATED		1
HAHA 2837	CONTAINER, BOTTLE, WINE; SAND GLASS TIPPED PONTIL; FREE BLOWN; OLIVE; GLASS, PATINATED		1
HAHA 2834	CONTAINER, BOTTLE, WINE; FREE BLOWN; GREEN, LIGHT; GLASS, PATINATED		1
HAHA 2835	CONTAINER, BOTTLE, WINE; FREE BLOWN; BROWN, DARK; GLASS, PATINATED		2
HAHA 2824	FIRE CRACKED ROCK; PERCUSSION; UNIDENTIFIED STONE		2
HAHA 2817	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		2
HAHA 2818	FLAKE, OTHER; PERCUSSION; QUARTZ		2
HAHA 2819	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		1
HAHA 2823	SHATTER; PERCUSSION; QUARTZ		5
HAHA 2822	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		2
HAHA 2831	TOBACCO, PIPE, BOWL AND STEM 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2832	TOBACCO, PIPE, STEM 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		2
HAHA 2830	TOBACCO, PIPE, STEM AND BIT 8/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2829	UTILITARIAN, HOLLOWWARE; STAFFORDSHIRE SLIPWARE; COLORLESS GLAZE; SLIP COMBED; YELLOW, DARK; BROWN; EARTHENWARE		1
HAHA 2827	UTILITARIAN, HOLLOWWARE; BUCKLEY; COLOR GLAZE, OPAQUE; BLACK; BROWN, DARK; EARTHENWARE		1
HAHA 2816	UTILITARIAN, HOLLOWWARE; BUCKLEY; COLOR GLAZE, OPAQUE; BROWN, DARK; EARTHENWARE		1
HAHA 2828	UTILITARIAN, HOLLOWWARE; BUCKLEY; COLOR GLAZE, OPAQUE; BLACK; BROWN, DARK; EARTHENWARE		4
HAHA 2821	VEGETAL, CHARCOAL; UNMODIFIED NATURAL MATERIAL; CHARCOAL		10
Total			52

Unit 17, Stratum 6, Feature 17, Stratum 5A (18PR305.17.6.17.5A)

HAHA 2841	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK		1
HAHA 2844	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE; GLASS, PATINATED		10
HAHA 2839	FIRE CRACKED ROCK; FIRE-CRACKED; GRANITE		1
HAHA 2838	FLAKE, OTHER; PERCUSSION; QUARTZ		3
HAHA 2845	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		5
HAHA 2847	HARDWARE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		1
HAHA 2846	HARDWARE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		1
HAHA 2840	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		1
HAHA 2843	TOBACCO, PIPE, STEM 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 2842	UTILITARIAN, HOLLOWWARE; BUCKLEY; WHEEL THROWN; COLOR GLAZE, OPAQUE; BROWN, DARK; EARTHENWARE		1
Total			25

Unit 20, Stratum 6, Feature 17, Stratum 1 (18PR305.20.6.17.1)			Count
HAHA 3714	ARCHITECTURAL, MORTAR; MIXED; MORTAR		1
HAHA 3692	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; OLIVE; GLASS, PATINATED		1
HAHA 3704	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; GREEN, DARK; GLASS		1
HAHA 3705	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; GREEN, DARK; GLASS		1
HAHA 3706	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; GREEN, DARK; GLASS		1
HAHA 3707	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; GREEN, DARK; GLASS, PATINATED		1
HAHA 3708	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; GREEN, DARK; GLASS, PATINATED		1
HAHA 3709	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; GREEN, DARK; GLASS, PATINATED		1
HAHA 3710	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; COLOR UNIDENTIFIED; GLASS, PATINATED		1
HAHA 3711	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; COLOR UNIDENTIFIED; GLASS, PATINATED		1
HAHA 3691	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		1
HAHA 3690	HARDWARE, NAIL, CLINCH; HAND WROUGHT; FERROUS ALLOYS		1
HAHA 3688	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		9
HAHA 3689	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS		1
HAHA 3713	SHATTER; PERCUSSION; QUARTZ		1
HAHA 3712	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		3
HAHA 3694	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE		1
HAHA 3698	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE		1
HAHA 3699	TABLEWARE, VESSEL; DELFTWARE; UNIDENTIFIED DESIGN; BLUE, DARK; EARTHENWARE		1
HAHA 3695	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 3696	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		3
HAHA 3697	TOBACCO, PIPE, BOWL; BALL/KAOLIN; BURNED; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 3701	TOBACCO, PIPE, STEM 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		4
HAHA 3702	UNIDENTIFIED, GLASS; FLAT GLASS; COLORLESS; GLASS		1
HAHA 3703	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; BURNED; WHITE; GLASS, PATINATED		1
HAHA 3693	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		2
HAHA 3715	UNIDENTIFIED, STONE; UNMODIFIED NATURAL MATERIAL; UNIDENTIFIED STONE		1
HAHA 3700	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, TRANSLUCENT; BROWN; EARTHENWARE		1
<b>Total</b>			<b>44</b>

Unit 21, Stratum 6, Feature 17, Stratum 1 (18PR305.21.6.17.1)

HAHA 4056	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; BURNED; OTHER	1
HAHA 4052	ARCHITECTURAL, WINDOW PANE; FLAT GLASS; COLORLESS; GLASS	1
HAHA 4059	CONTAINER, BOTTLE, WINE; FREE BLOWN; SAND GLASS TIPPED PONTIL; OLIVE; GLASS, PATINATED	2
HAHA 4061	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	1
HAHA 4053	FLAKE, OTHER; DEBITAGE; WHITE; QUARTZ	2
HAHA 4057	HARDWARE, NAIL, ROSEHEAD; HAND WROUGHT; FERROUS ALLOYS	2
HAHA 4058	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	2
HAHA 4054	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	1
HAHA 4060	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	1
HAHA 4055	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	1
HAHA 4043	TABLEWARE, PITCHER; ENGLISH BROWN SALT GLAZED; IMPRESSED/INCISED; WASHED/DIPPED; STONEWARE	1
HAHA 4044	TABLEWARE, PITCHER; COLOR PASTE STONEWARE; SALT GLAZED; SLIP TRAILED; SLIP DECORATED; GREY; WHITE; BROWN; STONEWARE	1
HAHA 4050	TABLEWARE, TANKARD; WESTERWALD; IMPRESSED/INCISED; PAINTED, OVERGLAZE POLYCHROME; COBALT BLUE; STONEWARE	1

Unit 21, Stratum 6, Feature 17, Stratum 1 (18PR305.21.6.17.1) Cont'd.			Count
HAHA 4064	TABLEWARE, TANKARD; WESTERWALD; SALT GLAZED; WHEEL THROWN; IMPRESSED/INCISED; PAINTED, UNDERGLAZE, MONOCHROME; COBALT BLUE; BLUE, LIGHT; STONEWARE		1
HAHA 4045	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE		2
HAHA 4046	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE		1
HAHA 4049	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE		1
HAHA 4063	TABLEWARE, VESSEL; DELFTWARE; COLOR GLAZE, OPAQUE; BLUE; EARTHENWARE		1
HAHA 4051	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		4
HAHA 4047	UTILITARIAN, VESSEL; RED PASTE; LEAD GLAZED; COLORLESS GLAZE; ORANGE; EARTHENWARE		1
HAHA 4048	UTILITARIAN, VESSEL; RED PASTE; LEAD GLAZED; SLIP DECORATED; COLOR GLAZE, TRANSLUCENT; GREEN; GREEN, LIGHT; OLIVE; EARTHENWARE		1
Total			29
Unit 22, Stratum 6, Feature 17, Stratum 1 (18PR305.22.6.17.1)			
HAHA 4269	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK		7
HAHA 4270	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK		6
HAHA 4271	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; COLOR GLAZE, OPAQUE; GREENISH-GREY; BRICK		2
HAHA 4274	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; SOIL		3
HAHA 4272	ARCHITECTURAL, MORTAR; MIXED; MORTAR		3
HAHA 4273	ARCHITECTURAL, MORTAR; MIXED; MORTAR		1
HAHA 4267	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS		1
HAHA 4261	CONTAINER, BOTTLE, WINE; FREE BLOWN; SAND GLASS TIPPED PONTIL; OLIVE, DARK; GLASS, PATINATED		1
HAHA 4262	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED		3
HAHA 4263	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; AQUAMARINE; GLASS		1
HAHA 4275	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		2
HAHA 4276	FLAKE, OTHER; DEBITAGE; PINK; QUARTZ		1
HAHA 4277	FLAKE, OTHER; DEBITAGE; WHITE; AGATE		1
HAHA 4288	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		1
HAHA 4281	HARDWARE, NAIL, UNIDENTIFIED; WIRE; FERROUS ALLOYS		5
HAHA 4284	HARDWARE, NAIL, UNIDENTIFIED; MACHINE CUT; FERROUS ALLOYS		1
HAHA 4285	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS		1
HAHA 4280	HARDWARE, ROOFING SLATE; RAW CUT EDGE; SLATE, ROOFING		1
HAHA 4278	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		3
HAHA 4248	TABLEWARE, TANKARD; WESTERWALD; IMPRESSED/INCISED; PAINTED, UNDERGLAZE, MONOCHROME BLUE; COBALT BLUE; STONEWARE		1
HAHA 4254	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE		3
HAHA 4257	TABLEWARE, VESSEL; PEARLWARE; UNDECORATED; EARTHENWARE		1
HAHA 4250	TABLEWARE, VESSEL; DELFTWARE; UNIDENTIFIED DESIGN; EARTHENWARE		1
HAHA 4251	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; COBALT BLUE; EARTHENWARE		1
HAHA 4252	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; COBALT BLUE; EARTHENWARE		1
HAHA 4253	TABLEWARE, VESSEL; DELFTWARE; UNIDENTIFIED DESIGN; EARTHENWARE		2
HAHA 4286	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE		5
HAHA 4287	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE		1
HAHA 8834	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 8835	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		2
HAHA 4258	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		2
HAHA 4259	TOBACCO, PIPE, STEM 5/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		5
HAHA 4260	TOBACCO, PIPE, STEM 6/64"; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 4264	UNIDENTIFIED, GLASS; FLAT GLASS; GREEN; GLASS		1



Unit 22, Stratum 6, Feature 17, Stratum 1 (18PR305.22.6.17.1) Cont'd.			Count
HAHA 4265	UNIDENTIFIED, GLASS; FLAT GLASS; COLORLESS; GLASS		2
HAHA 4266	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; INCISED; COLORLESS; GLASS		1
HAHA 4282	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		1
HAHA 4283	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		2
HAHA 4268	VEGETAL, WOOD		2
HAHA 4249	UTILITARIAN, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; WASHED/DIPPED; BROWN; STONEWARE		1
HAHA 4255	UTILITARIAN, VESSEL; RED PASTE; SLIPWARE; SLIP TRAILED; COLORLESS GLAZE; BROWN; WHITE; GREEN; EARTHENWARE		1
HAHA 4256	UTILITARIAN, VESSEL; RED PASTE; COLORLESS GLAZE; EARTHENWARE		1
HAHA 4279	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL		1
<b>Total</b>			<b>84</b>

Unit 27, Stratum 6, Feature 17, Stratum 1 (18PR305.27.6.17.1)

HAHA 5595	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	1
HAHA 5634	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; SOIL	1
HAHA 5627	ARCHITECTURAL, PLASTER; MIXED; PLASTER	1
HAHA 5633	COAL; UNMODIFIED NATURAL MATERIAL; COAL	1
HAHA 5620	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS	1
HAHA 5621	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; AQUAMARINE; GLASS	2
HAHA 5626	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; DARK OLIVE GLASS, PATINATED	4
HAHA 5624	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; DARK OLIVE; GLASS, PATINATED	11
HAHA 5623	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; GREEN, DARK; GLASS	2
HAHA 5622	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; DARK OLIVE; GLASS	1
HAHA 5636	DEBITAGE; DEBITAGE; WHITE; PINK; QUARTZ	3
HAHA 5637	DEBITAGE; DEBITAGE; BROWN; QUARTZ	1
HAHA 5628	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	1
HAHA 5635	FLAKE; DEBITAGE; WHITE; QUARTZ	1
HAHA 5630	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	22
HAHA 5625	LIGHTING, LAMP, CHIMNEY; FREE BLOWN; COLORLESS; GLASS	1
HAHA 5632	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	19
HAHA 5612	TABLEWARE, PITCHER; ENGLISH BROWN SALT GLAZED; IMPRESSED/INCISED; STONEWARE	1
HAHA 5616	TABLEWARE, TANKARD; WESTERWALD; IMPRESSED/INCISED; COBALT BLUE; STONEWARE	1
HAHA 5617	TABLEWARE, TANKARD; WESTERWALD; COLORLESS GLAZE; STONEWARE	1
HAHA 5606	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE	2
HAHA 5607	TABLEWARE, VESSEL; DELFTWARE; ANNULAR/BANDED, PAINTED; UNIDENTIFIED DESIGN; COBALT BLUE; EARTHENWARE	12
HAHA 5601	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE	1
HAHA 5602	TABLEWARE, VESSEL; DELFTWARE; EDGE DECORATED; PAINTED, OVERGLAZE MONOCHROME; COBALT BLUE; EARTHENWARE	1
HAHA 5600	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE	1
HAHA 5605	TABLEWARE, VESSEL; DELFTWARE; EDGE DECORATED; PAINTED, OVERGLAZE MONOCHROME; COBALT BLUE; EARTHENWARE	1
HAHA 5648	TABLEWARE, VESSEL; DELFTWARE; PAINTED, UNDERGLAZE, MONOCHROME; BLUE; EARTHENWARE	4
HAHA 5603	TABLEWARE, VESSEL; DELFTWARE; EDGE DECORATED; PAINTED, OVERGLAZE MONOCHROME; EARTHENWARE	1
HAHA 5618	TABLEWARE, VESSEL; DELFTWARE; PAINTED, UNDERGLAZE, MONOCHROME; BLUE; EARTHENWARE	4
HAHA 5604	TABLEWARE, VESSEL; DELFTWARE; EDGE DECORATED; PAINTED, OVERGLAZE MONOCHROME; EARTHENWARE	1
HAHA 5597	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	4
HAHA 5598	TOBACCO, PIPE, BOWL; BALL/KAOLIN, BURNED; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 5599	TOBACCO, PIPE, BOWL; BALL/KAOLIN; ROULETTED; KAOLIN/BALL CLAY	1



Unit 27, Stratum 6, Feature 17, Stratum 1 (18PR305.27.6.17.1) Cont'd.		Count
HAHA 5639	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 5592	TOBACCO, PIPE, MOUTHPIECE; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	2
HAHA 5596	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 5589	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	10
HAHA 5594	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 5593	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	14
HAHA 5590	TOBACCO, PIPE, STEM AND BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 5591	TOBACCO, PIPE, STEM AND BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 5619	UNIDENTIFIED, GLASS; FLAT GLASS; COLORLESS; GLASS	1
HAHA 5638	UNIDENTIFIED, GLASS; FLAT GLASS; GREEN; GLASS	1
HAHA 5629	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	2
HAHA 5631	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	14
HAHA 5640	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	2
HAHA 5641	UNIDENTIFIED, STONE; BURNED; MODIFIED, OTHER; LIMESTONE	1
HAHA 5615	UTILITARIAN, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; COLOR GLAZE, TRANSLUCENT; WASHED/DIPPED; BROWN; STONEWARE	1
HAHA 5614	UTILITARIAN, VESSEL; NORTH DEVON GRAVEL TEMPERED; COLOR GLAZE, TRANSLUCENT; BROWN; EARTHENWARE	1
HAHA 5613	UTILITARIAN, VESSEL; ENGLISH BROWN SALT GLAZED; COLORLESS GLAZE; STONEWARE	1
HAHA 5611	UTILITARIAN, VESSEL; RED PASTE; SLIP DECORATED; COLOR GLAZE, TRANSLUCENT; OLIVE; OLIVE, DARK; EARTHENWARE	1
HAHA 5610	UTILITARIAN, VESSEL; RED PASTE; SLIP DECORATED; COLOR GLAZE, TRANSLUCENT; OLIVE; OLIVE, DARK; EARTHENWARE	1
HAHA 5609	UTILITARIAN, VESSEL; RED PASTE; SLIP DECORATED; COLOR GLAZE, TRANSLUCENT; OLIVE; OLIVE, DARK; EARTHENWARE	1
HAHA 5608	UTILITARIAN, VESSEL; NORTH DEVON GRAVEL TEMPERED; UNIDENTIFIED DESIGN; GREY; EARTHENWARE	1
Total		169

Unit 27, Stratum 6, Feature 17, Stratum 1/3 (18PR305.27.6.17.1/3)

HAHA 5644	SAMPLE, SOIL AND RESIDUE SAMPLE FROM INSIDE PIPE BOWL; UNMODIFIED NATURAL MATERIAL; MISCELLANEOUS MATERIAL	1
HAHA 5643	TOBACCO, PIPE, BOWL AND STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
Total		2

Unit 27, Stratum 6, Feature 17, Stratum 2 (18PR305.27.6.17.2)

HAHA 5662	ARCHITECTURAL, BUILDING STONE; MANUFACTURING TECHNIQUE UNKNOWN; OTHER STONE	5
HAHA 5664	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	2
HAHA 5665	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 5666	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	7
HAHA 5663	PERSONAL, BEAD; TUBE POLYCHROME; GROUND; BLUE; WHITE; GLASS	1
HAHA 5661	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	4
HAHA 5654	TABLEWARE, TANKARD; ENGLISH BROWN SALTGLAZED; WASHED/DIPPED; BROWN; STONEWARE	1
HAHA 5650	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; UNIDENTIFIED DESIGN; COBALT BLUE; EARTHENWARE	1
HAHA 5653	TABLEWARE, VESSEL; WESTERWALD; COLOR GLAZE, COBALT BLUE; STONEWARE	1
HAHA 5652	TABLEWARE, VESSEL; WESTERWALD; COLOR GLAZE, APPLIED ORNAMENTATION/SPRIGGING; COBALT BLUE STONEWARE	1
HAHA 5651	TABLEWARE, VESSEL; WESTERWALD; COLOR GLAZE, COBALT BLUE; STONEWARE	1
HAHA 5657	TOBACCO, PIPE, BOWL AND STEM; BALL/KAOLIN; UNDECORATED; STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	6
HAHA 5658	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	11
HAHA 5656	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; GLASS, PATINATED	2
HAHA 5667	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	3
HAHA 5655	UTILITARIAN, VESSEL; NORTH DEVON GRAVEL TEMPERED; COLOR GLAZE, TRANSLUCENT; OLIVE, DARK; EARTHENWARE	1

Unit 27, Stratum 6, Feature 17, Stratum 2 (18PR305.27.6.17.2) Cont'd.			Count
HAHA 5649	UTILITARIAN, VESSEL; RED PASTE; SLIP DECORATED; COLOR GLAZE, TRANSLUCENT; OLIVE; DARK; EARTHENWARE		1
HAHA 5660	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL		3
Total			53

Unit 27, Stratum 6, Feature 17, Stratum 3 (18PR305.27.6.17.3)

HAHA 5669	ARCHITECTURAL, DAUB; BURNED; OTHER MANUFACTURED; SOIL	7
HAHA 5668	ARCHITECTURAL, FLAG STONE; RAW CUT EDGE; SANDSTONE	18
HAHA 5695	CONTAINER, BOTTLE, UNIDENTIFIED; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED	4
HAHA 5699	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS	1
HAHA 5676	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	7
HAHA 5678	FIRE CRACKED ROCK; FIRE-CRACKED; RED; SANDSTONE	1
HAHA 5682	FLAKE, OTHER; DEBITAGE; BUFF; CHERT/FLINT	2
HAHA 5681	FLAKE, OTHER; DEBITAGE; GREY; CHERT/FLINT	2
HAHA 5679	FLAKE, OTHER; DEBITAGE; WHITE; QUARTZ	2
HAHA 5697	FLAKE, OTHER; DEBITAGE; GREY; CHERT/FLINT	1
HAHA 5672	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	27
HAHA 5670	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS	20
HAHA 5674	HARDWARE, UNIDENTIFIED; CAST; CUPRIC ALLOYS	1
HAHA 5696	PERSONAL, BEAD; TUBE; RED; GLASS, PATINATED	1
HAHA 5675	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	17
HAHA 5691	TABLEWARE, VESSEL; WESTERWALD; SALTGLAZED; COBALT BLUE; STONEWARE	1
HAHA 5688	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	6
HAHA 5698	TOBACCO, PIPE, BOWL; BALL/KAOLIN; BURNED; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 5689	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 5687	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 5686	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	4
HAHA 5685	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	17
HAHA 5684	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	9
HAHA 5683	TOBACCO, PIPE, STEM AND BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 5694	UNIDENTIFIED, GLASS; FLAT GLASS; AQUAMARINE; GLASS	1
HAHA 5671	UNIDENTIFIED, METAL; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 5673	UNIDENTIFIED, METAL; HAND WROUGHT; FERROUS ALLOYS	17
HAHA 5680	UNIDENTIFIED, STONE; DEBITAGE; PINK; QUARTZITE	1
HAHA 10658	UTILITARIAN, LADLE; HAND WROUGHT; TIN	1
HAHA 5690	UTILITARIAN, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; WASHED/DIPPED; BROWN, LIGHT; STONEWARE	1
HAHA 5693	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, OPAQUE; BLACK; EARTHENWARE	1
HAHA 5692	UTILITARIAN, VESSEL; NORTH DEVON GRAVEL TEMPERED; COLOR GLAZE, OPAQUE; OLIVE; EARTHENWARE	2
HAHA 5677	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL	1
Total		178

Unit 27, Stratum 6, Feature 17, Stratum 4 (18PR305.27.6.17.4)

HAHA	5703	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	15
HAHA	5702	DEBITAGE; DEBITAGE; WHITE; PINK; BROWN, LIGHT; QUARTZ	8
HAHA	5701	FLAKE, OTHER; DEBITAGE; WHITE; PINK; QUARTZ	7
HAHA	5704	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	1
HAHA	5707	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA	5706	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; GREEN; GLASS, PATINATED	1
HAHA	5705	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	1
HAHA	5700	VEGETAL, CHARCOAL	45
Total			79

Unit 27, Stratum 6, Feature 17, Stratum 5 (18PR305.27.6.17.5)		Count
HAHA 5725	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	24
HAHA 5726	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	1
HAHA 5709	CONTAINER, BOTTLE, WINE; FREE BLOWN; GREEN; GLASS, PATINATED	1
HAHA 5710	CONTAINER, BOTTLE, WINE; FREE BLOWN; GREEN; GLASS, PATINATED	1
HAHA 5711	CONTAINER, BOTTLE, WINE; FREE BLOWN; GREEN; GLASS, PATINATED	1
HAHA 5713	CONTAINER, BOTTLE, WINE; SAND GLASS TIPPED PONTIL; FREE BLOWN; GREEN; GLASS, PATINATED	1
HAHA 5714	CONTAINER, BOTTLE, WINE; LAID ON/STRING; FREE BLOWN; GREEN; GLASS, PATINATED	1
HAHA 5715	CONTAINER, BOTTLE, WINE; SAND GLASS TIPPED PONTIL; FREE BLOWN; GREEN; GLASS, PATINATED	1
HAHA 5716	CONTAINER, BOTTLE, WINE; SAND GLASS TIPPED PONTIL; FREE BLOWN; GREEN; GLASS, PATINATED	1
HAHA 5717	CONTAINER, BOTTLE, WINE; SAND GLASS TIPPED PONTIL; FREE BLOWN; GREEN; GLASS, PATINATED	1
HAHA 5718	CONTAINER, BOTTLE, WINE; FREE BLOWN; GREEN; GLASS, PATINATED	19
HAHA 5719	CONTAINER, BOTTLE, WINE; FREE BLOWN; GREEN; GLASS, PATINATED	4
HAHA 5712	CONTAINER, BOTTLE, WINE; FREE BLOWN; GREEN; GLASS, PATINATED	1
HAHA 5733	DEBITAGE; DEBITAGE; WHITE; QUARTZ	1
HAHA 5732	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	2
HAHA 5731	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	26
HAHA 10670	FIELD SAMPLE, CHARCOAL; BY-PRODUCTS; CHARCOAL	1
HAHA 1288	FIELD SAMPLE, CHARCOAL, BURNED TIMBER; BY-PRODUCTS; CHARCOAL	1
HAHA 1289	FIELD SAMPLE, CHARCOAL, BURNED TIMBER; BY-PRODUCTS; CHARCOAL	1
HAHA 10669	FIELD SAMPLE, CHARCOAL, BURNED TIMBER; BY-PRODUCTS; CHARCOAL	1
HAHA 10674	FIELD SAMPLE, CHARCOAL, BURNED TIMBER; BY-PRODUCTS; CHARCOAL	1
HAHA 10672	FIELD SAMPLE, CHARCOAL, BURNED TIMBER; BY-PRODUCTS; CHARCOAL	1
HAHA 10673	FIELD SAMPLE, CHARCOAL, BURNED TIMBER; BY-PRODUCTS; CHARCOAL	1
HAHA 10671	FIELD SAMPLE, CHARCOAL, BURNED TIMBER; BY-PRODUCTS; CHARCOAL	1
HAHA 5734	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	3
HAHA 5736	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	9
HAHA 5730	TABLEWARE, TANKARD; WESTERWALD; IMPRESSED/INCISED; PAINTED, UNDERGLAZE, MONOCHROME; COBALT BLUE; STONEWARE	1
HAHA 5724	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 5721	TOBACCO, PIPE, BOWL 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 5720	TOBACCO, PIPE, MOUTHPIECE; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 5723	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	3
HAHA 5722	TOBACCO, PIPE, STEM 4/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 10659	TOOL, TOBACCO HOE BLADE; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 5735	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	3
HAHA 5737	UNIDENTIFIED, WOOD WITH SOIL; OTHER MANUFACTURED; CHARCOAL; OTHER	6
HAHA 5728	UTILITARIAN, MILKPAN; RED PASTE; COLOR GLAZE, TRANSLUCENT; YELLOW, DARK; EARTHENWARE	1
HAHA 5729	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, TRANSLUCENT; YELLOW, DARK; EARTHENWARE	2
HAHA 5727	UTILITARIAN, VESSEL; BUCKLEY; COLOR GLAZE, TRANSLUCENT; BROWN; EARTHENWARE	1
HAHA 5708	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL	3
Total		131

Unit 27, Stratum 6, Feature 17, Stratum 6 (18PR305.27.6.17.6)

HAHA 5744	ARCHITECTURAL, BRICK; MOLDED; BRICK	4
HAHA 5738	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; SOIL	11
HAHA 5752	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; GREEN; GLASS	2
HAHA 5754	CONTAINER, BOTTLE, WINE; FREE BLOWN; GLASS TIPPED PONTIL/ROUGH PONTIL; OLIVE, DARK; GLASS, PATINATED	1
HAHA 5753	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED	2
HAHA 5756	CONTAINER, BOTTLE, WINE; FREE BLOWN; SAND GLASS TIPPED PONTIL; OLIVE, DARK; GLASS, PATINATED	1
HAHA 5755	CONTAINER, BOTTLE, WINE; FREE BLOWN; GLASS TIPPED PONTIL/ROUGH PONTIL; OLIVE, DARK; GLASS, PATINATED	1
HAHA 5751	CORE; CORE; PINK; WHITE; QUARTZ	1



Unit 27 Stratum 6 Feature 17 Stratum 6 (18PR305.27.6.17.6) Cont'd.			Count
HAHA 5742	FAUNAL, MAMMAL; UNMODIFIED NATURAL MATERIAL; UNIDENTIFIED; BONE		51
HAHA 5750	FLAKE; DEBITAGE; WHITE; QUARTZ		1
HAHA 5749	HARDWARE, ESCUTCHEON; MOLDED; MOLDED; FERROUS ALLOYS		1
HAHA 5739	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		1
HAHA 5740	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		50
HAHA 5741	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE		36
HAHA 5747	UTILITARIAN, BOWL; RED PASTE; WHEEL THROWN; COLOR GLAZE, TRANSLUCENT; BROWN; EARTHENWARE		1
HAHA 5746	UTILITARIAN, MILKPAN; RED PASTE; WHEEL THROWN; COLOR GLAZE, TRANSLUCENT; YELLOW, DARK; EARTHENWARE		1
HAHA 5745	UTILITARIAN, MILKPAN; RED PASTE; WHEEL THROWN; COLOR GLAZE, TRANSLUCENT; YELLOW, DARK; EARTHENWARE		1
HAHA 5748	UTILITARIAN, MILKPAN; RED PASTE; WHEEL THROWN; COLOR GLAZE, TRANSLUCENT; YELLOW, DARK; EARTHENWARE		9
HAHA 5743	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL		5
<b>Total</b>			<b>180</b>
Unit 28, Stratum 6, Feature 17, Stratum 1 (18PR305.28.6.17.1)			
HAHA 6110	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK		5
HAHA 6106	ARCHITECTURAL, MORTAR; MIXED; MORTAR		3
HAHA 6144	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; UNDECORATED; AQUAMARINE; GLASS		1
HAHA 6143	CONTAINER, BOTTLE, UNIDENTIFIED; paneled; MOLDED TECHNIQUE UNKNOWN; OLIVE, DARK; GLASS		1
HAHA 6128	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS		1
HAHA 6126	CONTAINER, BOTTLE, UNIDENTIFIED; FREE BLOWN; CIRCULAR; OLIVE; GLASS, PATINATED		1
HAHA 6129	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE; GLASS		4
HAHA 6146	DEBITAGE; DEBITAGE; WHITE; QUARTZ		1
HAHA 6125	FAUNAL, UNIDENTIFIED; MODIFIED/DECORATED/OTHER; BONE		2
HAHA 6109	FIRE CRACKED ROCK; FIRE-CRACKED; ORANGISH-BROWN; QUARTZITE		1
HAHA 6108	FLAKE; DEBITAGE; WHITE; QUARTZ		4
HAHA 6107	FLAKE; DEBITAGE; HEAT TREATED/BURNED; GREY; WHITE; CHERT/FLINT		1
HAHA 6133	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS		7
HAHA 6134	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		15
HAHA 6124	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		41
HAHA 6127	TABLEWARE, STEWWARE; FREE BLOWN; CIRCULAR; COLORLESS; GLASS		1
HAHA 6120	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE, DARK; EARTHENWARE		1
HAHA 6122	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE		1
HAHA 6111	TABLEWARE, VESSEL; PEARLWARE; EDGE DECORATED; BLUE, DARK; EARTHENWARE		1
HAHA 6119	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE		1
HAHA 6112	TABLEWARE, VESSEL; PEARLWARE; TRANSFER PRINTED, UNDERGLAZE MONOCHROME; BLUE; EARTHENWARE		1
HAHA 6118	TABLEWARE, VESSEL; DELFTWARE; UNIDENTIFIED DESIGN; GREY; EARTHENWARE		1
HAHA 6113	TABLEWARE, VESSEL; PEARLWARE; PAINTED, UNDERGLAZE POLYCHROME; OLIVE; BLUE, LIGHT; EARTHENWARE		1
HAHA 6114	TABLEWARE, VESSEL; WHITEWARE; UNDECORATED; EARTHENWARE		1
HAHA 6121	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		4
HAHA 6123	TOBACCO, PIPE, STEM 6/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		2
HAHA 6142	UNIDENTIFIED, GLASS; FLAT GLASS; AQUAMARINE; GLASS		1
HAHA 6130	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS, PATINATED		2
HAHA 6131	UNIDENTIFIED, GLASS; FLAT GLASS; AQUAMARINE; GLASS		1
HAHA 6141	UNIDENTIFIED, GLASS; FLAT GLASS; COLORLESS; GLASS		1
HAHA 6135	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		26
HAHA 6132	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		1
HAHA 6138	UTILITARIAN, VESSEL; COLOR PASTE STONEWARE; OTHER GLAZED & SLIP GLAZED; COLORLESS GLAZE; COBALT BLUE; EARTHENWARE		1
HAHA 6137	UTILITARIAN, VESSEL; NORTH DEVON GRAVEL TEMPERED; COLOR GLAZE, TRANSLUCENT; OLIVE, DARK; EARTHENWARE		1
HAHA 6117	UTILITARIAN, VESSEL; RED PASTE; WHEEL THROWN; SLIP DECORATED; OLIVE; YELLOW; EARTHENWARE		1



Unit 28 Stratum 6 Feature 17 Stratum 1 (18PR305.28.6.17.1) Cont'd.			Count
HAHA 6116	UTILITARIAN, VESSEL; GRAY PASTE STONEWARE; WASHED/DIPPED; STONEWARE		1
HAHA 6115	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, OPAQUE; BROWN; EARTHENWARE		1
HAHA 6105	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL		1
<b>Total</b>			<b>141</b>

Unit 28, Stratum 6, Feature 17, Stratum 2 (18PR305.28.6.17.2)

HAHA 6152	ARCHITECTURAL, BRICK; MOLDED; CHAMFERED; BRICK		1
HAHA 6153	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; SMOOTHED; WHITEWASHED; WHITE; OTHER		1
HAHA 6154	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; SOIL		16
HAHA 6157	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; SOIL		4
HAHA 6140	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; AQUAMARINE; GLASS		1
HAHA 6159	FAUNAL, MAMMAL; UNMODIFIED NATURAL MATERIAL; BONE		1
HAHA 6145	FLAKE; DEBITAGE; WHITE; QUARTZ		6
HAHA 6148	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS		2
HAHA 6149	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		6
HAHA 6150	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		6
HAHA 6151	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		1
HAHA 6136	TABLEWARE, VESSEL; WHITEWARE; UNDECORATED; EARTHENWARE		1
HAHA 6139	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		2
HAHA 6155	UNIDENTIFIED, FIRED SOIL; BY-PRODUCTS; SOIL		1
HAHA 6156	UNIDENTIFIED, FIRED SOIL; BY-PRODUCTS; SOIL		1
HAHA 6158	UNIDENTIFIED, FIRED SOIL; BY-PRODUCTS; SOIL		4
HAHA 6147	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL		1
<b>Total</b>			<b>55</b>

Unit 28, Stratum 6, Feature 17, Stratum 3 (18PR305.28.6.17.3)

HAHA 6181	ARCHITECTURAL, BRICK; MOLDED; BRICK		6
HAHA 6164	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; SOIL		1
HAHA 6163	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; SOIL		4
HAHA 6186	CONTAINER, BOTTLE, UNIDENTIFIED; FREE BLOWN; OLIVE; GLASS, PATINATED		1
HAHA 6173	CONTAINER, BOTTLE, WINE; MANUFACTURING TECHNIQUE UNKNOWN; OLIVE; GLASS, PATINATED		1
HAHA 6176	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE; GLASS, PATINATED		11
HAHA 6187	CONTAINER, BOTTLE, WINE; FREE BLOWN; SAND GLASS TIPPED PONTIL; LAID ON/STRING; OLIVE, DARK; GLASS		2
HAHA 6162	FAUNAL, UNIDENTIFIED; MODIFIED/DECORATED/OTHER; BONE		2
HAHA 6165	FIRE CRACKED ROCK; RED; GRANITE		1
HAHA 6167	FLAKE; DEBITAGE; BUFF; QUARTZITE		1
HAHA 6166	FLAKE; DEBITAGE; WHITE; QUARTZ		3
HAHA 6170	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		18
HAHA 6169	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS		2
HAHA 6161	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		13
HAHA 6160	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		1
HAHA 6182	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE		1
HAHA 6177	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 6183	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; KAOLIN/BALL CLAY		6
HAHA 6184	TOBACCO, PIPE, STEM 6/64; BALL/KAOLIN; KAOLIN/BALL CLAY		7
HAHA 6185	TOBACCO, PIPE, STEM 7/64; BALL/KAOLIN; KAOLIN/BALL CLAY		1
HAHA 6174	UNIDENTIFIED, GLASS; FLAT GLASS; AQUAMARINE; GLASS		1
HAHA 6175	UNIDENTIFIED, GLASS; MANUFACTURING TECHNIQUE UNKNOWN; AMETHYST; GLASS, SOLARIZED		1
HAHA 6171	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		6
HAHA 6172	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		1
HAHA 6178	UTILITARIAN, VESSEL; NORTH DEVON GRAVEL TEMPERED; COLOR GLAZE, TRANSLUCENT; OLIVE; BROWN; EARTHENWARE		1

Unit 28 Stratum 6 Feature 17 Stratum 3 (18PR305.28.6.17.3) Cont'd.			Count
HAHA 6179	UTILITARIAN, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; WASHED/DIPPED; BROWN, DARK; STONEWARE		1
HAHA 6180	UTILITARIAN, VESSEL; COLOR PASTE STONEWARE; SALT GLAZED; WASHED/DIPPED; BROWN; GREY; STONEWARE		1
HAHA 6168	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL		25
Total			120

Unit 28, Stratum 6, Feature 17, Stratum 4 (18PR305.28.6.17.4)

HAHA	6189	DEBITAGE; DEBITAGE; WHITE; QUARTZ	1
HAHA	6190	DEBITAGE; DEBITAGE; QUARTZITE	1
HAHA	6193	FIELD SAMPLE, FIRED SOIL; BY-PRODUCTS; SOIL	1
HAHA	6188	FLAKE; DEBITAGE; WHITE; QUARTZ	5
HAHA	6194	SAMPLE, SOIL FROM BOTTLE INTERIOR; UNMODIFIED NATURAL MATERIAL; SOIL	1
HAHA	6191	UNIDENTIFIED, STONE; UNMODIFIED NATURAL MATERIAL; GREY; ORANGISH-BROWN; QUARTZITE	1
HAHA	6192	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL	2
Total			12

Unit 28, Stratum 6, Feature 17, Stratum 5 (18PR305.28.6.17.5)

HAHA	6203	ARCHITECTURAL, BRICK; MOLDED; BRICK	11
HAHA	6206	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; SOIL	1
HAHA	6198	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; AQUAMARINE; GLASS	1
HAHA	6197	CONTAINER, BOTTLE, UNIDENTIFIED; FREE BLOWN; OLIVE; GLASS, PATINATED	1
HAHA	6195	CONTAINER, BOTTLE, WINE; FREE BLOWN; CIRCULAR; SAND GLASS TIPPED PONTIL; SMOOTHED; OLIVE; GLASS, PATINATED	1
HAHA	6196	CONTAINER, BOTTLE, WINE; FREE BLOWN; LAID ON/STRING; SHEARED OFF LIP; OLIVE; GLASS, PATINATED	1
HAHA	6207	FAUNAL, UNIDENTIFIED; MODIFIED/DECORATED/OTHER; BONE	1
HAHA	6208	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	24
HAHA	6210	FIRE CRACKED ROCK; FIRE-CRACKED; RED; GRANITE	2
HAHA	6212	FLAKE; DEBITAGE; WHITE; QUARTZ	2
HAHA	6211	FLAKE; DEBITAGE; GREY; QUARTZITE	1
HAHA	6209	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	2
HAHA	6200	TABLEWARE, VESSEL; STAFFORDSHIRE SLIPWARE; SLIP TRAILED; SLIP COMBED; YELLOW; BROWN; EARTHENWARE	1
HAHA	6201	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA	6204	TOBACCO, PIPE, STEM 6/64; BALL/KAOLIN; KAOLIN/BALL CLAY	1
HAHA	6202	UTILITARIAN, VESSEL; BUCKLEY; COLOR GLAZE, OPAQUE; BROWN, DARK; EARTHENWARE	2
HAHA	6213	UTILITARIAN, VESSEL; BUCKLEY; OTHER GLAZED; WHEEL THROWN; COLOR GLAZE, OPAQUE; BROWN, DARK; EARTHENWARE	1
HAHA	6205	UTILITARIAN, VESSEL; RED PASTE; WHEEL THROWN; COLOR GLAZE, TRANSLUCENT; YELLOW; EARTHENWARE	1
HAHA	6199	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL	97
Total			152

Unit 29, Stratum 6, Feature 17, Stratum 1 (18PR305.29.6.17.1)

HAHA 6532	ARCHITECTURAL, BRICK; RED PASTE; MOLDED; BRICK	14
HAHA 6531	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; SOIL	15
HAHA 6554	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; SOIL	1
HAHA 6520	ARCHITECTURAL, PLASTER; MIXED; PLASTER	1
HAHA 6524	ARCHITECTURAL, ROOFING SLATE; RAW CUT EDGE; SLATE, ROOFING	2
HAHA 6503	CONTAINER, BOTTLE, UNIDENTIFIED; FREE BLOWN; RING-SHAPED PONTIL; BLUE-GREEN; GLASS	1

HAHA 6504	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; BLUE-GREEN; GLASS	2
HAHA 6507	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; OLIVE, DARK; GLASS	1
HAHA 6556	CONTAINER, BOTTLE, UNIDENTIFIED; FREE BLOWN; OLIVE; GLASS, PATINATED	1
HAHA 6508	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED	5
HAHA 6509	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS, PATINATED	5
HAHA 6510	CONTAINER, BOTTLE, WINE; FREE BLOWN; SAND GLASS TIPPED PONTIL; OLIVE, DARK; GLASS, PATINATED	1
HAHA 6511	CONTAINER, BOTTLE, WINE; LAID ON/STRING; FREE BLOWN; UNIDENTIFIED COLOR; GLASS, PATINATED	1
HAHA 6555	CONTAINER, BOTTLE, WINE; FREE BLOWN; OLIVE, DARK; GLASS	1
HAHA 6527	DEBITAGE; DEBITAGE; WHITE; QUARTZ	7
HAHA 6528	DEBITAGE; DEBITAGE; PINK; QUARTZ	1
HAHA 6529	DEBITAGE; DEBITAGE; PINK; QUARTZITE	2
HAHA 6530	DEBITAGE; DEBITAGE; BROWN; CHERT/FLINT	1
HAHA 6549	DEBITAGE; DEBITAGE; GRANITE	1
HAHA 6522	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	9
HAHA 6523	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	8
HAHA 6502	FIELD SAMPLE, CHARCOAL WITH SOIL; UNMODIFIED NATURAL MATERIAL; BY-PRODUCTS; CLAY; CHARCOAL	2
HAHA 6548	FLAKE; DEBITAGE; QUARTZ	1
HAHA 6516	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	4
HAHA 6517	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	42
HAHA 6550	HARDWARE, NAIL, UNIDENTIFIED; FERROUS ALLOYS	1
HAHA 6513	HARDWARE, TACK; MANUFACTURING TECHNIQUE UNKNOWN; BRASS	1
HAHA 6518	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	10
HAHA 6547	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	2
HAHA 6519	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	31
HAHA 6506	TABLEWARE, HOLLOWWARE; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; WHITE; GLASS	1
HAHA 6537	TABLEWARE, PITCHER; COLOR PASTE STONEWARE; SALT GLAZED; WASHED/DIPPED; IMPRESSED/INCISED; BROWN, LIGHT; STONEWARE	1
HAHA 6505	TABLEWARE, STEMWARE; FREE BLOWN; COLORLESS; WHITE; GLASS	3
HAHA 6533	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE	1
HAHA 6536	TABLEWARE, VESSEL; ENGLISH BROWN SALTGLAZED; WASHED/DIPPED; BROWN; STONEWARE	1
HAHA 6538	TABLEWARE, VESSEL; ENGLISH BROWN SALTGLAZED; MOLDED; WASHED/DIPPED; FLUTED; BROWN; STONEWARE	1
HAHA 6552	TABLEWARE, VESSEL; DELFTWARE; PAINTED, UNDERGLAZE, MONOCHROME; BLUE, LIGHT; EARTHENWARE	1
HAHA 6553	TABLEWARE, VESSEL; DELFTWARE; PAINTED, UNDERGLAZE, MONOCHROME; BLUE, LIGHT; EARTHENWARE	2
HAHA 6539	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	2
HAHA 6541	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	4
HAHA 6551	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 6557	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 6540	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	2
HAHA 6545	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	3
HAHA 6542	TOBACCO, PIPE, STEM 6/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	2
HAHA 6544	TOBACCO, PIPE, STEM 6/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	2
HAHA 6543	TOBACCO, PIPE, STEM 7/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 6546	TOBACCO, PIPE, STEM AND BOWL 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 6526	UNIDENTIFIED, LIMONITE CONCRETION; UNMODIFIED NATURAL MATERIAL; REDDISH-BROWN; OTHER STONE	1
HAHA 6514	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	13
HAHA 6515	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	1
HAHA 6525	UNIDENTIFIED, STONE; UNMODIFIED, USED; GREY; BLACK; SANDSTONE	1
HAHA 6534	UTILITARIAN, VESSEL; RED PASTE; UNDECORATED; EARTHENWARE	1
HAHA 6535	UTILITARIAN, VESSEL; NORTH DEVON GRAVEL TEMPERED; UNDECORATED; EARTHENWARE	1
HAHA 6521	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL	17
HAHA 6512	VEGETAL, NUT; VEGETAL; NUT SHELL	1

Total

240



Unit 32, Stratum 6, Feature 17, Stratum 1 (18PR305.32.6.17.1)			Count
HAHA 7389	ARCHITECTURAL, BRICK; MOLDED; COLOR GLAZE, OPAQUE; GREENISH-GREY; BRICK		1
HAHA 7390	ARCHITECTURAL, BRICK (BONE INCLUSIONS); MOLDED; BRICK		1
HAHA 7392	CONTAINER, BOTTLE, WINE; FREE BLOWN; SAND GLASS TIPPED PONTIL; OLIVE, DARK; GLASS, PATINATED		1
HAHA 7394	FLAKE; DEBITAGE; WHITE; QUARTZ		2
HAHA 7397	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS		2
HAHA 7398	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		5
HAHA 7393	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		2
HAHA 7385	TABLEWARE, VESSEL; WHITE SALTGLAZED; IMPRESSED/INCISED; WASHED/DIPPED; STONEWARE		1
HAHA 7386	TABLEWARE, TANKARD; WESTERWALD; WHEEL THROWN; PAINTED, UNDERGLAZE, MONOCHROME; IMPRESSED/INCISED; COBALT BLUE; MULBERRY; STONEWARE		1
HAHA 7387	TABLEWARE, TANKARD; WESTERWALD; WHEEL THROWN; PAINTED, UNDERGLAZE, MONOCHROME; IMPRESSED/INCISED; COBALT BLUE; MULBERRY; STONEWARE		1
HAHA 7380	TABLEWARE, VESSEL; DELFTWARE; UNIDENTIFIED DESIGN; EARTHENWARE		2
HAHA 7381	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE		1
HAHA 7382	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE		1
HAHA 7383	TABLEWARE, VESSEL; DELFTWARE; PAINTED, OVERGLAZE MONOCHROME; BLUE; EARTHENWARE		1
HAHA 7388	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 7391	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 7395	UNIDENTIFIED, STONE; FIRE-CRACKED; OTHER STONE		1
HAHA 7376	UTILITARIAN, VESSEL; RED PASTE; UNGLAZED; WASHED/DIPPED; EARTHENWARE		1
HAHA 7377	UTILITARIAN, VESSEL; RED PASTE; WASHED/DIPPED; COLORLESS GLAZE; EARTHENWARE		1
HAHA 7378	UTILITARIAN, VESSEL; RED PASTE; WASHED/DIPPED; COLORLESS GLAZE; EARTHENWARE		1
HAHA 7379	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, OPAQUE; BROWN, DARK; EARTHENWARE		1
HAHA 7384	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, TRANSLUCENT; BROWN; EARTHENWARE		1
HAHA 7396	VEGETAL, CHARCOAL; BY-PRODUCTS; CHARCOAL		2
Total			32



## FEATURE 48 (KITCHEN WING)

Unit 38, Stratum 3, Feature 48, Stratum 1 (18PR305.38.3.48.1)			Count
HAHA 8970	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; UNIDENTIFIED; BONE		1
HAHA 8969	FLAKE; DEBITAGE; COLORLESS; YELLOW; QUARTZ		1
HAHA 8972	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		2
HAHA 8968	TOBACCO, PIPE, STEM 4/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 8971	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		1
<b>Total</b>			<b>6</b>

Unit 41, Stratum 3, Feature 48, Stratum 1 (18PR305.41.3.48.1)			
HAHA 9359	ARCHITECTURAL, DAUB; OTHER MANUFACTURED; UNDECORATED; OTHER		1
HAHA 9358	ARCHITECTURAL, TILE; RED PASTE; UNGLAZED; SMOOTHED; EARTHENWARE		1
HAHA 9356	ARCHITECTURAL, BRICK; MOLDED; UNDECORATED; BRICK		15
HAHA 9357	ARCHITECTURAL, BRICK; MOLDED; CHAMFERED; BRICK		3
HAHA 9355	ARCHITECTURAL, MORTAR; MIXED; UNDECORATED; MORTAR		8
HAHA 9352	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; UNDECORATED; GREEN; GLASS		1
HAHA 9351	CONTAINER, BOTTLE, WINE; FREE BLOWN; UNDECORATED; OLIVE, DARK; GLASS, PATINATED		2
HAHA 9353	FAUNAL, MAMMAL; UNMODIFIED NATURAL MATERIAL; UNIDENTIFIED; BONE		1
HAHA 9360	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS		1
HAHA 9361	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		12
HAHA 9362	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS		1
HAHA 9354	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE		5
HAHA 9345	TABLEWARE, FLATWARE; STAFFORDSHIRE SLIPWARE; UNDECORATED; EARTHENWARE		1
HAHA 9344	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE		1
HAHA 9347	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 9350	TOBACCO, PIPE, STEM; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 9348	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 9349	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY		1
HAHA 9363	TOOL, HAFT, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS		1
HAHA 9341	UTILITARIAN, HOLLOWWARE; RED PASTE; COLOR GLAZE, TRANSLUCENT; BROWN; EARTHENWARE		1
HAHA 9342	UTILITARIAN, HOLLOWWARE; RED PASTE; WHEEL THROWN; COLOR GLAZE, TRANSLUCENT; IMPRESSED/INCISED; BROWN; EARTHENWARE		1
HAHA 9343	UTILITARIAN, HOLLOWWARE; RED PASTE; UNGLAZED; EARTHENWARE		1
HAHA 9346	UTILITARIAN, HOLLOWWARE; COLOR PASTE STONEWARE; SALT GLAZED; WHEEL THROWN; WASHED/DIPPED; IMPRESSED/INCISED; EARTHENWARE		1
HAHA 9340	UTILITARIAN, MILKPAN; RED PASTE; COLORLESS GLAZE; EARTHENWARE		1
<b>Total</b>			<b>63</b>

Unit 43, Stratum 3, Feature 48, Stratum 1 (18PR305.43.3.48.1)			
HAHA 9707	ARCHITECTURAL, MORTAR; MIXED; WHITE; MORTAR		1
HAHA 9709	ARCHITECTURAL, WINDOW PANE; FLAT GLASS; AQUAMARINE; GLASS		4
HAHA 9710	CONTAINER, BOTTLE, ALCOHOL; MOLDED TECHNIQUE UNKNOWN; GREEN; GLASS, PATINATED		1
HAHA 9711	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS		1
HAHA 9708	SHELL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BURNED; CALCIUM CARBONATE		4
HAHA 9724	TABLEWARE, HOLLOWWARE; ENGLISH BROWN SALTGLAZED; IMPRESSED/INCISED; STONEWARE		1
HAHA 9718	TABLEWARE, VESSEL; DELFTWARE; UNDECORATED; EARTHENWARE		1

Unit 43, Stratum 3, Feature 48, Stratum 1 (18PR305.43.3.48.1) Cont'd.		Count
HAHA 9719	TABLEWARE, VESSEL; CREAMWARE; UNDECORATED; EARTHENWARE	1
HAHA 9720	TABLEWARE, VESSEL; CREAMWARE; UNDECORATED; EARTHENWARE	1
HAHA 9721	TABLEWARE, VESSEL; PEARLWARE; UNDECORATED; EARTHENWARE	1
HAHA 9722	TABLEWARE, VESSEL; PEARLWARE; UNDECORATED; EARTHENWARE	1
HAHA 9723	TABLEWARE, VESSEL; WHITE SALTGLAZED; UNDECORATED; STONEWARE	1
HAHA 9714	TOBACCO, PIPE, BOWL; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 9715	TOBACCO, PIPE, BOWL; BALL/KAOLIN; BURNED; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 9713	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	5
HAHA 9712	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	4
HAHA 9716	UTILITARIAN, VESSEL; NORTH DEVON GRAVEL TEMPERED; COLOR GLAZE, OPAQUE; BLACK; EARTHENWARE	1
HAHA 9717	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, TRANSLUCENT; EARTHENWARE	1
<b>Total</b>		<b>31</b>

Unit 44, Unit 3, Feature 48, Stratum 1 (18PR305.44.3.48.1)

HAHA 9841	ARCHITECTURAL, WINDOW PANE; FLAT GLASS; AQUAMARINE; GLASS	1
HAHA 9842	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; AQUAMARINE; GLASS	1
HAHA 9843	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; AMBER; GLASS	1
HAHA 9844	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS	1
HAHA 9845	CONTAINER, BOTTLE, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; COLORLESS; GLASS	1
HAHA 9836	HARDWARE, NAIL, UNIDENTIFIED; MACHINE CUT; UNMODIFIED NATURAL MATERIAL; FERROUS ALLOYS	1
HAHA 9837	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	2
HAHA 9838	HARDWARE, NAIL, UNIDENTIFIED; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	4
HAHA 9847	TABLEWARE, VESSEL; DELFTWARE; COLOR GLAZE OPAQUE; GRAY; CREAM; EARTHENWARE	1
HAHA 9848	TABLEWARE, VESSEL; DELFTWARE; COLOR GLAZE, OPAQUE; AMETHYST; BLUE, DARK; EARTHENWARE	2
HAHA 9849	TABLEWARE, VESSEL; WHITEWARE; UNDECORATED; EARTHENWARE	2
HAHA 9846	TOBACCO, PIPE, BOWL AND STEM 6/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 9834	TOBACCO, PIPE, STEM 4/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 9835	TOBACCO, PIPE, STEM 5/64; BALL/KAOLIN; UNDECORATED; KAOLIN/BALL CLAY	1
HAHA 9840	UNIDENTIFIED, GLASS; FLAT GLASS; COLORLESS; GLASS	1
HAHA 9833	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	1
HAHA 9839	UNIDENTIFIED, METAL; MANUFACTURING TECHNIQUE UNKNOWN; FERROUS ALLOYS	2
HAHA 9850	UTILITARIAN, VESSEL; RED PASTE; COLOR GLAZE, TRANSLUCENT; BROWN; EARTHENWARE	1
<b>Total</b>		<b>25</b>

Unit 47, Stratum 3, Feature 48, Stratum 1 (18PR305.47.3.48.1)

HAHA 10033	FAUNAL, UNIDENTIFIED; UNMODIFIED NATURAL MATERIAL; BONE	2
HAHA 10035	FIELD SAMPLE, CHARCOAL AND ASH; BY-PRODUCTS; CLAY; CARBON; OTHER MINERAL	7
HAHA 10031	HARDWARE, NAIL, UNIDENTIFIED; HAND WROUGHT; FERROUS ALLOYS	1
HAHA 10034	SHELL, OYSTER; UNMODIFIED NATURAL MATERIAL; CALCIUM CARBONATE	4
HAHA 10032	UNIDENTIFIED, STONE; UNMODIFIED NATURAL MATERIAL; GREY; SCHIST	1
<b>Total</b>		<b>15</b>

**APPENDIX D**

**CLAY TOBACCO PIPE DESCRIPTIONS**

**AND ANALYSIS**

by

**Stephen R. Potter, Ph.D.**





## CLAY TOBACCO PIPE DESCRIPTION AND ANALYSIS

### FEATURE 17 (Borrow Pit)

A Binford (1962) mean pipe date of 1715.3 was derived from a total of 247 pipe stems found in the borrow pit (Table D-1). One of the stems, with a bore diameter of 6/64" shows signs of being a secondary mouthpiece. A detailed description of the pipe bowls from Feature 17 follows.

Figure D-1a: A pipe bowl lacking a heel or spur, with a rounded base on the underside where the bowl and stem join. There is a slight swelling on the back of the bowl. On the smoker's right side of the bowl is a relief-molded cartouche bearing the initials "RC" over "PW".

This specimen is similar to one illustrated by McCashion (1979:146) except that it has no rouletting below the mouth of the bowl. According to McCashion, the pipe probably dates to circa 1690-1710 and, because of the bowl form and relief-molded cartouche, was most likely made in Bristol (I. Noël Hume 1970:305). Unfortunately, the pipemakers remain unidentified (McCashion 1988).

Stem hole diameter 5/64".

Figure D-1b: A plain pipe bowl with a rounded base and no heel or spur. A slight swelling occurs on the back of the bowl.

Stem hole diameter 5/64".

Figure D-1c: A plain pipe bowl fragment with slight swelling on the back. Although fragmentary, the bowl shape indicates this specimen was probably similar to the previous example (fig. D-1b).

Stem hole diameter cannot be determined.

Figure D-1d: A fragmentary bowl and stem, with a slight swelling on the back of the bowl, no rouletting and a rounded base.

Stem hole diameter 6/64".

Figure D-1e: A fragmentary bowl and stem. The back is slightly swollen, there is no rouletting, and the base is rounded. This specimen is similar to the previous pipe (fig. D-1d).

Stem hole diameter 6/64".

Figure D-1f: A fragmentary bowl and stem, with a slight swelling on the back of the bowl and rounded base on the underside of the bowl-stem juncture. The lip of the bowl is flat and the wall is very thick (4mm) at the back mold seam, but becomes much thinner (1.5mm) away from the seam.

Stem hole diameter 6/64".

Table D-1: Pipe-stem data.

<i>Location</i>	<i>No. of stems by hole diameter</i>					<i>Total Stems</i>	<i>Binford Mean Date</i>
	4/64	5/64	6/64	7/64	8/64		
All excavations	85	575	323	41	9	1033	1727.55
Main block excavations	53	518	286	33	9	899	1726
Feature 17	106	113	18	-	6	247	1715.3
Feature 63	2	15	20	1	-	38	1720.43
Feature 22	1	18	10	-	-	29	1728.68
Feature 14	7	6	2	-	-	15	-

Figure D-1g: A fragmentary bowl with a slightly swollen back and no rouletting. Like the previous example (fig. D-1f) it has a flat lip and the wall of the bowl is thickest at the back mold seam (4mm), tapering to 1.5mm thick away from the seam.

Figure D-1h: A fragment of a bowl with a line of rouletting below the mouth. Examination of the cross-section indicates the pipe bowl had bulbous walls.

Figure D-1j: A bowl fragment with rouletting below the mouth. The shape indicates the pipe had a bulbous bowl. This specimen is from a different pipe than the previous example (fig. D-1h).

### **FEATURE 63** (A Depression Within Feature 17)

A total of 38 pipe stems were recovered, which gave a Binford mean pipe date of 1720.43. Unfortunately, no pipe bowls were found (Table D-1).

## **FEATURE 22** (A Refuse Pit)

The 29 pipe stems from the feature yield a Binford mean pipe date of 1728.68 (Table D-1). A small bowl fragment with part of an unidentifiable relief-molded cartouche was also found, along with two other pipe bowls described below.

Figure D-2a: A plain pipe bowl and stem with a rounded base on the underside where the bowl and stem join.

Stem hole diameter 5/64".

Figure D-2b: A plain pipe bowl of basic 18th century form, but with a narrow profile "indicative of an early date within the period" (I. Noël Hume 1966:56-57). The heel is short and round.

Stem hole diameter 5/64".

## **STRATUM 5 (Stratum Above The Borrow Pit, Feature 17)**

Sandwiched between the top of the borrow pit and a soil horizon representing the historic grade associated with the construction of Harmony Hall, was a stratum varying between 0.1 to 0.3 feet in thickness. From this thin layer came two pipe stems with 6/64" bore diameters and their ends fashioned as secondary mouthpieces. Other finds include a small, eroded bowl fragment with an unidentifiable relief-molded cartouche and another bowl fragment with rouletting. Descriptions of additional pipe bowls or fragments from this stratum are given below.

Figure D-2c: A plain, elongated, slightly bulbous bowl with a protruding lip. There is no heel or spur. This bowl form is similar to the type illustrated by Ivor Noël Hume (1970:fig. 97, no. 17) dating to circa 1680-1710.

Stem hole diameter 5/64".

Figure D-2d: A fragmentary bowl and stem from a plain bowl, with neither a heel nor spur.

Stem hole diameter 5/64".

Figure D-2e: A tobacco pipe heel and stem fragment, with the initials "IS" molded on the smoker's left and right sides of the heel, respectively. The "I" is very thick. This specimen is similar to one found at Tutter's Neck, Virginia (I. Noël Hume 1966:57).

Stem hole diameter 5/64".

Figure D-2f: A heel and stem fragment with the initials "SI" molded on the smoker's left and right sides of the heel, respectively. The initial "S" is twice the height of the "I".

Stem hole diameter 5/64".

#### **FEATURE 14 (An Early to Mid-Eighteenth Century Refuse Pit)**

The refuse pit is located on the river-side lawn of Harmony Hall. A portion of the feature extends into the west wall of the excavation units. The north-south axis of the feature is approximately 7.5 feet and it is 1.6 feet deep. The bore diameters of 15 pipe stems from the pit are given in Table D-1. In addition, a fragmentary bowl was found with incuse initials "IA" on the back of the bowl and a stem hole diameter of 5/64" (fig. D-2g).

#### **LATE 18TH AND 19TH CENTURY PIPES FROM DISTURBED CONTEXTS**

In the main block of archeological excavations, there is a mantel of landscaping material and fill varying in depth from 1.1 to 2.0 feet, which lies above the historic grade associated with the building of Harmony Hall. With the exception of two rouletted pipe bowl fragments from the seventeenth or early eighteenth-centuries, all the other diagnostic pipe fragments from these disturbed contexts date to the late eighteenth or nineteenth centuries. This collection includes two pillar-molded bowl fragments; two bowl fragments with the front mold seams decorated with a branch design or a frond of opposing leaves; two stem fragments with relief-molded ribbing; one bowl and stem fragment with fluting and relief-molded ribbing; one spur and stem fragment with a triangular pattern of two raised dots on the smoker's left of the spur; one bowl fragment with a line of small, relief-molded rosettes circumscribed by the bowl rim and an incuse line; one bowl fragment with an incuse "D"; one stem with "2", "K", and "DAVIDSON" impressed on the smoker's left and "GLASGOW" on the smoker's right; and one bowl and stem fragment from a red clay, reed-stemmed pipe.



## DISCUSSION

The clay tobacco pipes from the excavations at Harmony Hall not only provide an opportunity to further test the accuracy of the Binford pipe stem dating formula (Binford 1962), but they also provide another means of unraveling the historical events associated with the seventeenth-century Battersea plantation and the eighteenth-century brick manor of Harmony Hall. Although there are several caveats which must be kept in mind when using the Binford formula (A. Noël Hume 1963, 1979; I. Noël Hume 1982:119-122; Alexander 1979:39-45), its application to the pipes from Harmony Hall is appropriate for several reasons. The filling of the borrow pit, occupation of the nearby earthfast house and the possible pre-1718 construction date for Harmony Hall fit comfortably within the range (circa 1680-1760) of acceptable accuracy for the pipe stem dating formula (I. Noël Hume 1970:300). Although a minimum of 900-1000 fragments are necessary to "provide a consistently reliable date" (A. Noël Hume 1963:22), dateable pipe bowls and ceramics from the features, and the stratigraphic relationship of the features, serve as independent checks on the mean pipe dates derived from the stems. And finally, the features represent short-term events, especially the filling of the borrow and trash pits.

Feature 17, is a borrow pit probably associated with the nearby earthfast house built by Thomas Lewis in ca. 1692. Ceramics from the feature include North Devon gravel-tempered earthenware, black-glazed earthenware, Staffordshire slipware, monochrome blue and polychrome delftware, and Rhenish blue and manganese incised stoneware. These wares were in common use during the period 1675-1720. However, a few sherds of slip-dipped white salt-glazed stoneware were found at the top of the borrow pit, along with an English brown salt-glazed stoneware mug bearing "GR" excise mark. The former dates circa 1715-1775 (South 1977:211) and the latter is post 1714 (Oswald et al. 1982:278). These ceramics likely were in use near the end of the occupation of the nearby earthfast house.

Pipe stems from the borrow pit provide a Binford mean date of 1715.3 (Table 1). Comparing this with the dateable ceramics, 1715 seem closer to an end date than a median. This discrepancy is probably due to the limited sample size.

The refuse pit, Feature 22, is overlain by the burned clay horizon created by brick making during Harmony Hall's construction. The top of the burned clay horizon corresponds with the construction horizon that overlies the nearby borrow pit. Scattered over the construction horizon were little piles of cut bricks, including one cluster that contained a reverse "S"- scroll water table brick which matches exactly the water table bricks of Harmony Hall. Thus, the construction horizon is the historic ground surface that the masons walked upon while erecting the brick manor.

Mixed in the trash pit were sherds of Rhenish blue and manganese decorated stoneware, monochrome blue and polychrome delftware, and English brown salt-glazed stoneware. The small sample of stems yields a Binford mean pipe date of 1728.68 (Table 1). One of the two pipe bowls from the pit is typical of forms in use early in the 18th century. Taken together, the stratigraphy and artifacts indicate the trash pit was filled sometime during the first quarter of the eighteenth century.

Based on the above information, the following historical interpretation is presented. In 1692, Thomas Lewis built a post-supported frame dwelling on a portion of the original Battersea patent. This structure and its lands were purchased by William Tyler, the elder, in 1709. The earthfast house continued to be occupied until its abandonment, possibly as late as the 1720's. If the Harmony Hall manor house was constructed before William Tyler's death in 1721, or before 1718, the date his will was recorded, the earthfast structure would have been abandoned prior to this date.

Such an interpretation accords well with the clay tobacco pipe analysis. The pipe bowls and bowl fragments are typical of Bristol manufacture during the period circa 1692-1720's. The mix of English-made pipes -- some with rouletting, most without; some with heels, most with rounded bases; and three with cartouches -- is exactly what one would expect of an assemblage that straddles in time the "mold-size agreement" of November 10, 1710 (Jackson and Price 1974:16-17). The agreement dealt with the size of pipes and was signed by some forty Bristol tobacco pipe makers. Other makers signed the agreement over a period from 1710 until about 1725. During this time, rouletting around the rim disappears, as noted by McCashion (1988). The quick succession of events -- digging and filling of the borrow pit, digging and filling of the trash pit, Feature 22, destruction of the nearby earthfast house, and the possible construction of the brick manor -- all within six to ten years' time, means that there will be little variation in the pipe and ceramic assemblages. This helps to explain the Binford mean date of 1726 for the main block of excavations, where an adequate sample of 899 stems does exist (Table 1). Since the total number of pipe stems from the main block reflect events associated with the history of the borrow pit, the construction of Harmony Hall, and daily activities around the brick manor after its erection, it follows that the pipe date should be closer to the end of the first quarter of the 18th century if Harmony Hall was constructed before the elder William Tyler's death in 1721.

Finally, two other items are worth mentioning. The discovery of the Bristol-made RC/PW pipe bowl in an unequivocal context of 1692-1720 fits perfectly with the temporal contexts of the previously reported examples by these makers (McCashion 1988). The specimen from the excavations at Harmony Hall, however, does not have rouletting, unlike the other pipes from New York state and city. It is also interesting to note that absolutely no terra-cotta pipe fragments, mold or hand-made, were found. This is intriguing since the occupancy of the nearby earthfast house

occurred during the lengthy tobacco depression of 1680-1713, when one might expect to see more locally-made pipes in use along the western frontier of late seventeenth- and early eighteenth- century Maryland (Henry 1979:33-35). Perhaps, the absence of terra-cotta pipes at Harmony Hall, especially hand-made ones, reflects the reduction and dispersal of one of the groups responsible for their production, the local Algonquian Indians, who left the area in 1697 to settle in piedmont Virginia (Cissna 1986:176, 180-185).

## **ACKNOWLEDGEMENTS**

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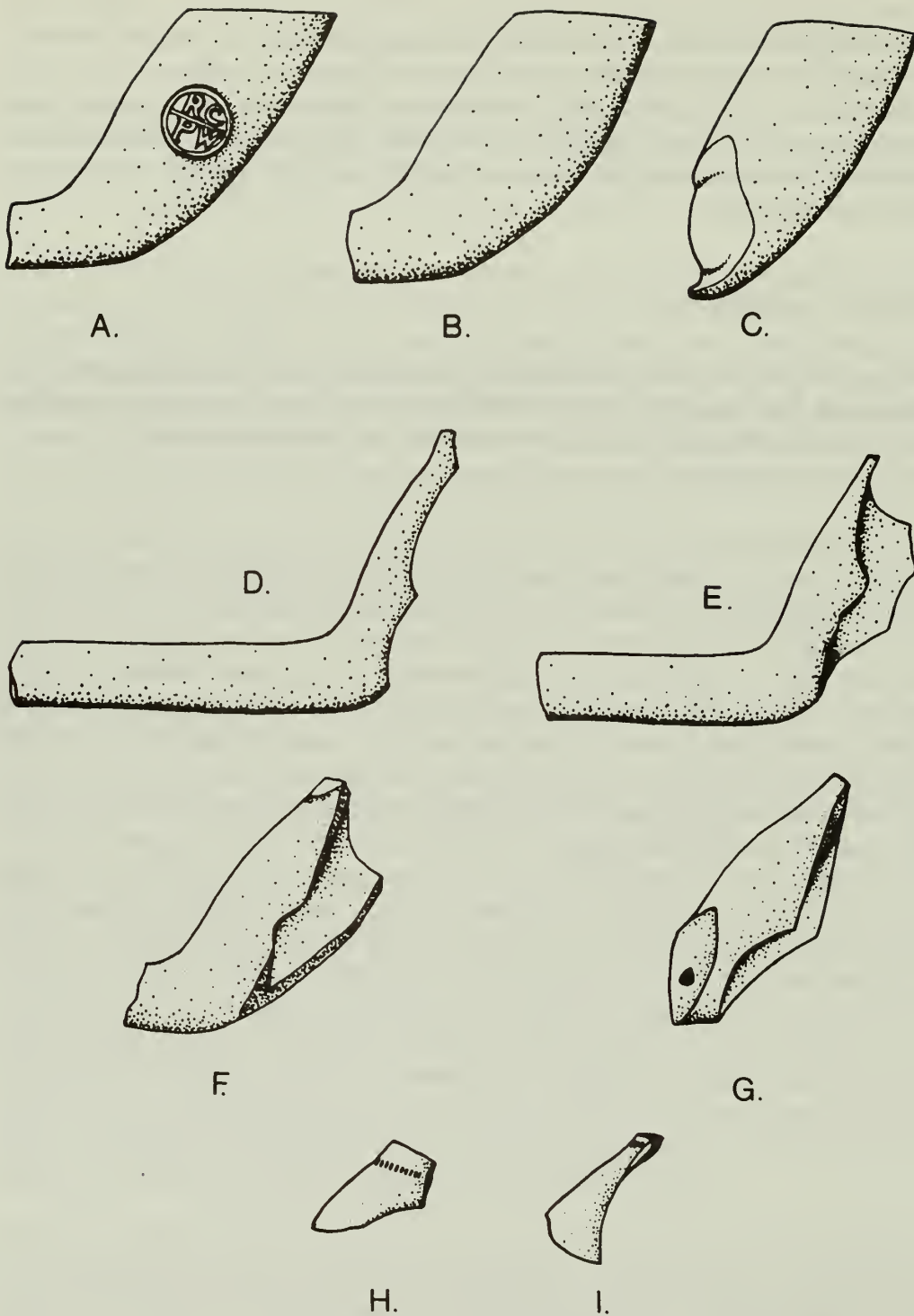


FIGURE D-1 CLAY TOBACCO PIPES FROM FEATURE 17. SCALE 1:1



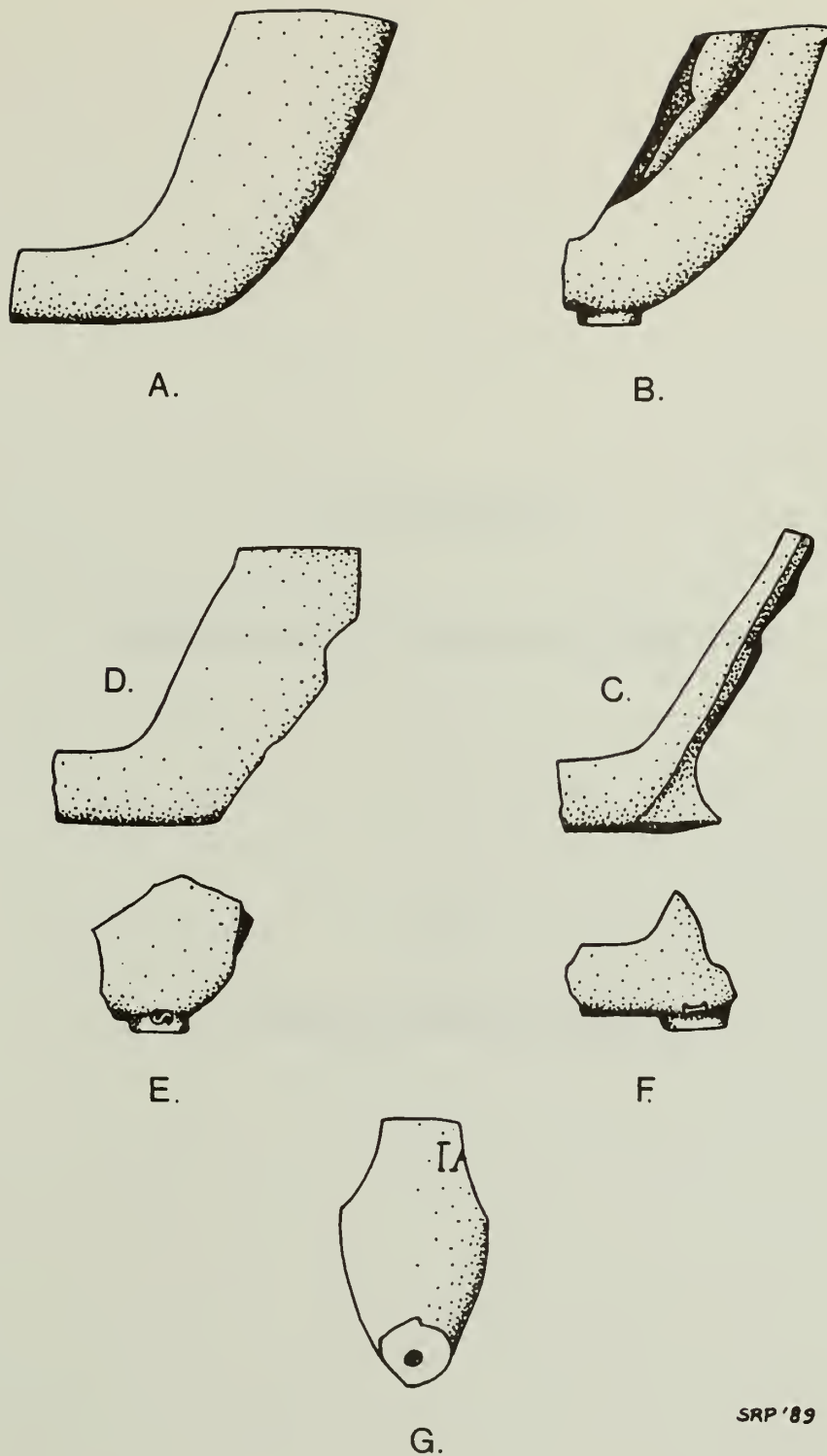


FIGURE D-2 CLAY TOBACCO PIPES A AND B FROM FEATURE 22, A TRASH PIT. PIPES C-F FROM STRATUM 5 ABOVE FEATURE 17. PIPE G FROM FEATURE 14, A TRASH PIT. SCALE 1:1.



**APPENDIX E**

**SUMMARY OF FAUNAL ANALYSIS**

**by**

**Henry M. Miller, Ph.D.**





## SUMMARY STATEMENT

Based on the number of small fragments (22%), the recovery was very good. Bone condition varies from fair to good. The Class makeup of the collection shows that fish were not especially important. Indeed, given the condition of the other bones, if the occupants had been eating lots of fish, the evidence should have survived in the soil. See the tables on the following pages for final tallies.

HARMONY HALL - 18PR305  
Preliminary Faunal Tabulation

<u>Animal</u>	<u># Bones</u>	<u>%</u>	<u>M.N.I.</u>	<u>Pounds</u>	<u>%</u>
Cattle	148	45.53	6*	1900	67.96
Swine	151	46.46	8*	700	25.03
Sheep/Goat	4	1.23	2	70	2.50
Chicken	3	0.92	2	5	0.17
Dog	2	0.61	1	-	-
Deer	6	1.84	1	100	3.57
Goose (Canada?)	1	0.30	1	6	0.21
Duck (Anas sp.)	1	0.31	1	1.5	0.05
Teal	2	0.61	1	1	0.03
Catfish	2	0.61	1	2	0.05
Snapping Turtle	3	0.92	1	10	0.35
Box Turtle	2	0.61	1	.25	0.003
Totals	325	99.95	26	2795.75	99.97

\* Includes 2 immature individuals

Percentage Domestic Bone = 94.79

Percentage Domestic Meat = 95.66

Percentage Wild Bone = 5.23

Percentage Wild Meat = 4.31

### Composition of Bone By Class

<u>Class</u>	<u># Bones</u>	<u>%</u>
Mammal	1382	97.05
Bird	35	2.45
Fish	2	0.14
Turtle	5	0.35
Total Bone	1424	99.99

Percentage of Bone Identified = 22.8%







